

PIANO VOCAL CHORDS

THE *Disco* COLLECTION

The Greatest Hits From The Disco Era



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I WILL SURVIVE

Words and Music by
DINO FEKARIS and FREDDIE PERREN

Rubato

Bm7b5



E7



Am



Dm



At first I was a - fraid, I was pet - ri - fied, ... kept think-in'

G

Cmaj7



I could nev - er live _ with - out you by my side. But then I

Fmaj7

Bm7b5

spent so man - y nights _ think - in' how you did me wrong, and I grew

Moderate Dance Tempo

Esus

E

8

strong, and I learned how to get a - long. And so you're back from out-er space; some-bod-y new, —

Dm

G
GCG

I just walked in to find you here - with that sad
I'm not that chained up lit - tle per - son still in

Cmaj7
add9

Fmaj7

look up - on your face. I should have changed that stu - pid lock, I should have made
love with you. And so you feel like drop-pin' in and you ex - pect

Bm7b5

Eesus

— you leave your key — if I'd 've known — for just — one sec - ond you'd be
— me to be free. Now I'm say - in' all — my lov - in' for some -

E  Am 

 back to both : er me. — one who's lov : in' me. — } Go on now go, walk out the door! —

Dm  G  Cmaj7 

 — Just turn a-round — now, ('cause) you're not wel-come an - y - more..

Fmaj7  Bm7b5 

 Weren't you the one — who tried to hurt — me with good - bye? — Did I crum -

Esus  E  Am 

 - ble? — Did you think I'd lay down and die? Oh no, not I. I will sur-vive..

6 Dm G Cmaj7

Oh _ as long as I know how to love _ I know I'll stay a-live; I've got

Fmaj7 Bm7b5

all my life to live, _ I've got all my love to give _ and I'll sur-vive, .

To Coda E

I will sur - vive. Hey hey.

Am Dm

Ist time instrumental
all the strength I had _ not to fall a - part; _ kept try - in'

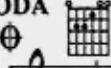
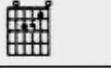
I Will Survive - 5 - 4

The musical score consists of five staves of music. The first section (measures 1-5) starts in D major (Dm) and ends in C major (Cmaj7). The second section (measures 6-10) starts in F major (Fmaj7) and ends in B minor 7 flat 5 (Bm7b5). The third section (measures 11-15) starts in E major (E) and ends in D major (Dm). The fourth section (measures 16-20) starts in A major (Am) and ends in D major (Dm). The score includes lyrics for each section and a 'To Coda' section. Each staff is accompanied by a guitar chord diagram above it.

G Cmaj7
 
 hard to mend the piec - es of my bro - ken heart. — And I spent,

Fmaj7 Bm7b5
 
 oh, so man - y nights — just feel - in' sor - ry for my - self. — I used to cry, —

E4 1 E7 2 E D.S. al Coda
  
 but now I *Instrumental ends* It took hold my head up high, and you see

CODA E Am Dm Am
  
 I'll sur-vive. —



BOOGIE FEVER

Words and Music by
FREDERICK PERREN and
KENNETH ST. LEWIS

Moderately

The musical score consists of two staves of music. The top staff is for a treble clef instrument (likely a keyboard or guitar) and the bottom staff is for a bass clef instrument (likely a bass guitar or double bass). The music is in 4/4 time with a key signature of one flat. The lyrics are: "Boo - gie fev - er, got to", "boo - gie down, Boo - gie fev - er, I think it's go - in' a - round..". Chords indicated above the staff include F, Eb, and F. A "To Coda" instruction is present. The score is marked "mf" (mezzo-forte).

Boogie Fever - 4 - 1

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1,2 F

E♭/F

B♭/F

9

I took my ba - by to the drive - in' show, par - lor

she turned the speak - er down. —

Then she turned on the
I put some mon - ey in the

ra - di - o; — I watched the si - lent mov - ie dig - gin'
juke - box for — her; you know she ate her piz - za danc -

funk - y sounds. — She's got the

All night — long —

funk - in' to the beat. She's got the

C/G

B_b

C

— we did the bump, bump, bump.. Yes we did, — yes we did, — yeah!

G C G

We kept it go - in' strong;— do - in' the bump, bump, bump, — do - in' the bump, bump, yeah! —

Gm7/C 2nd time D.S. al Coda F Eb/F

I called the doc - tor on the tel - e - phone —

F Eb/F B_b/F F

say, doc - tor, doc - tor please; — I got this feel - in' rock -

B_b F# B_b F# B_b F# B_b

E♭/F

B♭/F

B♭

Gm7/C

11

D.S.

- in' and a - reel - in'; tell me what can it be? Is it some new dis - ease? He called it

CODA

I got the boogie fev - er.

You got the boogie fev - er. She's got the boogie fev - er.

Repeat and Fade

Ev - er - y - bod - - y's got the boo - - gie fev - - er.

BOOGIE NIGHTS

Words and Music by
ROD TEMPERTON

Moderately fast $J = 124$

Music score for 'Boogie Nights' featuring three staves: Treble, Bass, and a lower staff. The score includes lyrics and chord changes for Fm11 and Ebm11. The Treble staff has a 4/4 time signature, while the Bass staff has a 3/8 time signature.

Chords indicated:

- Fm11 (Treble staff, 4/4 time)
- Ebm11 (Treble staff, 4/4 time)
- Fm11 (Treble staff, 3/8 time)
- Ebm11 (Treble staff, 3/8 time)

Lyrics:

Boo - gie — nights, — whoa.

E♭m11

Fm7

(Boo - gie nights.)
2. (Inst. solo ad lib....)

(Boo - gie nights.)

Verse:

1. (Boo - gie nights.) Ain't no doubt, we are here to par - ty.
2. (Boo - gie nights.) Get that groove, let it take you high - er.
3. (Boo - gie nights.) It's al - right when you've got the feel - ing.

(Boo - gie nights.) Come on out, got to get it start - ed.
(Boo - gie nights.) Make it move, set this place on fi - re.
(Boo - gie nights.) Hold it tight, got to keep on deal - ing.
...end solo)



Dance with the boo - gie, get down. (Dance with the boo - gie, get down. 'Cause



Chorus:



boo - gie nights are al - ways the best in town. Got to keep on danc - ing,

1.

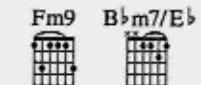
keep on danc - ing.

Got to keep on danc - ing.

keep on danc - ing.

2.

Bridge:



keep on danc - ing.

(Par - ty right.) Can you show that you know how to

B_bm7 Fm9 B_bm7/E_b Fm7 B_bm7 Fm9 B_bm7/E_b
 do it, do it to it. (Par - ty right.) Get on
 (Boo - gie nights.)
 Fm7 B_bm7 Fm9 B_bm7/E_b Fm7
 down with the sounds of the mu - sic, mu - sic, mu - sic.
 (Boo - gie nights.)
 3. D.S. § 4.
 keep on danc - ing. keep on danc - ing. Boo - gie - nights.
 E_bm11 Fm11
 whoa.
 Repeat ad lib. and fade

BOOGIE SHOES

Words and Music by
HARRY CASEY and RICHARD FINCH

Moderate



1. Girl, to be with you is my fav - 'rite thing:
 2. I want to do it 'till the sun comes up,
 3. (Instrumental:...)



uh — huh, and I can't wait — 'til I
 uh — huh, and I want to do it 'til



Boogie Shoes - 3 - 1

B_b

see you a - gain,
I can't get e - nough,
yeah, yeah.
yeah, yeah.

F

E⁷

I want to put on my my my my my boog - gie

B_b

F

shoes just to boogie with you, yeah.
I want to put on

3.  

you, yeah. I want to put on my my my my my boo - gie

A musical score for a guitar and voice. The key signature is B-flat major (two flats). The vocal line consists of the lyrics 'shoes just to boogie with you, yeah. you, yeah.' The score includes a 12-bar harmonic chart with a 12.2 section and a 3. section, followed by a 'FINE' ending. The vocal line is in common time.

BOOGIE WONDERLAND

Words and Music by
JOHN LIND and ALLEE WILLIS

Medium Funky Tempo

The musical score consists of two staves of piano sheet music. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The music is in 4/4 time with a key signature of one flat. The lyrics are integrated into the music, appearing below the notes. Chords are indicated by small guitar chord diagrams above the staff. The lyrics are: "Dance. Boo-gie Won-der-land. Ha, ha, dance, Boo-gie Won-der-land." The chords shown are Dm, Gm, A7 (sus 4), and Dm7.

Chords indicated in the score:

- Top staff: Dm
- Second staff: Gm
- Third staff: A7 (sus 4)
- Fourth staff: Dm7
- Fifth staff: Gm7
- Sixth staff: A7 (sus 4)

Boogie Wonderland - 5 - 1

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Dm7  Gm7 
 Mid-night creeps so slow - ly in - to hearts of men who need
 Sounds fly through the night; I chase my vi - ny dreams to Boo-

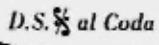
A7 (sus 4)  To Coda 
 more than they get. Day-light deals a bad hand to a wom-
 gie Won - der-land...

Gm7  A7 (sus 4)  Dm7 
 an who has laid too man - y bets. The mir - ror stares-

Gm7  A7 (sus 4) 
 — you in the face and says, "Ba - by, uh, uh, it don't work."

Dm7  Gm7 

 You say— your— prayers— though you don't care;— you— dance— and shake

A7 (sus 4)  D.S. 

 the hurt.

Coda Dm7 

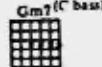
 I find— ro - mance

Gm7  A7 (sus 4) 

 when I— start to dance— in Bo - gie Won - der - land—

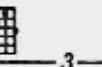
Gm7 (C bass)  Am7  Dm7  Gm7 

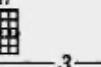
 All the love in the world can't be gone.



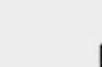
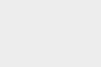



 All the need to be loved can't be wrong.

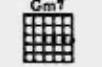



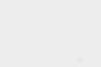
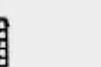


 All the rec - ords are - play-ing and my heart keeps say - ing.


 "Boo - gic Won - der - land." Won - der -



 land." Dance.

Gm A7 (sus 4)
 Boo-gie Won-der - land. Ha, ha,
 Dm7 Gm
 dance, Boo-gie Won-der - land.
 A7 (sus 4) Dm7
 Ha, ha, I find - ro - mance when I start to dance -
 Gm A7 (sus 4)
 in Boo - gie Won - der - land. Repeat and fade

THAT'S THE WAY (I LIKE IT)

Words and Music by
HARRY CASEY and RICHARD FINCH

do doo doo doo doo doo doo doo

Cm

that's the way (uh - huh, uh - huh) I like it, (uh - huh, uh - huh)

Cm

that's the way (uh - huh, uh - huh) I like it (uh - huh, uh - huh)

Cm

that's the way (uh - huh, uh - huh) I like it (uh - huh, uh - huh)

To Coda \oplus

that's the way (uh - huh, uh - huh) I like it (uh - huh, uh - huh)

Fm7

When you take me — when I get to — be by the hand — in your arms — tell me I'm — when we're all — your lov'in' — all a —

Fm7

man lone — when you give — me — all your love — and — when you whis — per — sweet in my ear —

1 2 *D.S. al Coda*

do it babe_ the ve-ry best you can Oh On Oh
when you turn_ turn me

CODA 

Fm7

say. O. K. (uh-huh) that's the way uh-huh

Cm

Fm7

that's the way uh-huh that's the way (uh-huh, uh-huh) I like it (uh-huh uh-huh)

Cm

Repeat and fade ad-lib

that's the way (uh-huh uh-huh) I like it (uh-huh uh-huh)



ROCK YOUR BABY

Words and Music by
HARRY CASEY and RICHARD FINCH

Moderately

Musical score for "Rock Your Baby" featuring piano and vocal parts. The score includes lyrics and chords (Ab, Eflat, Ab) indicated by small boxes above the staff.

Ab

Wom - an, take me in your arms,—

Eflat

Ab

rock your ba - by.— Wom - an,

Rock Your Baby - 3 - 1

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To Coda ♫

take me in your arms, — rock your ba - by, —

(3rd time:) Come

Cm

There's noth - in' to it; just say you wan - na do -
Yeah, hold me tight with all your

A♭

— it. O - pen up your heart
— might, now let your lov - in' flow

B♭

1.

2. *D.S. § al Coda*

and let the lov - in' start,
real sweet and slow.

on.

Coda

Cm

on.

F

A♭

B♭

D.S. § and fade

CAR WASH

Words and Music by
NORMAN WHITFIELD

Moderately slow (with a double time feel)

Clap Hands

The musical score consists of four staves of music. The top two staves are for the piano, with the right hand playing chords and the left hand providing bass. The bottom two staves are for the voice. The vocal part begins with a piano dynamic (f) and a bass dynamic (mf). The lyrics are as follows:

Woo _____ You might not ev - er get
 rich but let me tell ya it's bet - ter than dig - gin' a ditch...

Chords indicated in the score include C7 and G7. The vocal part includes dynamics such as *mp-mf*.

Car Wash - 5 - 1

There ain't no tell-in' who ya might___ meet. A mov-

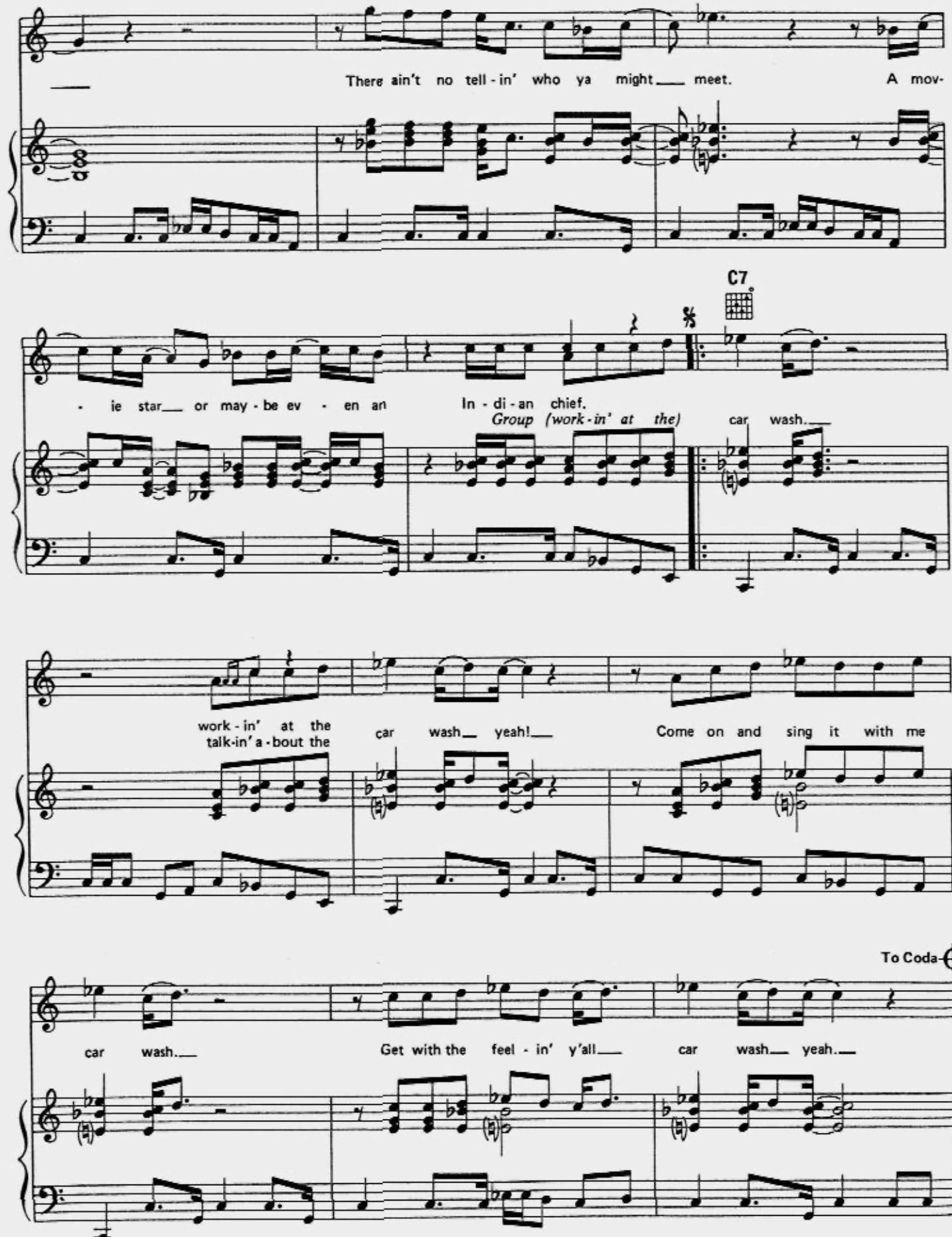
ie star___ or may - be ev - en an In - di - an chief.
Group (work-in' at the) car wash___

work - in' at the car wash___ yeah!___ Come on and sing it with me
talk-in' a - bout the

To Coda 

car wash___ Get with the feel - in' y'all___ car wash___ yeah___

Car Wash - 5 - 2



Guitar Tacet

1

Come sum-mer the work gets kind - a hard

This ain't no place to be if ya planned on be - ing a star.

Let me tell you it's al - ways

cool, and the boss don't mind some-times if ya act a fool. At the

(Work and work) well those cars nev - er seem to stop com-in'. (Work and work) Keep

those rags and ma-chines hum-min' (Work and work) my fin - gers to the bone

(work) at five I can't wait 'til it's time to go home. Hey, get your car washed to - day.

Fill up and you don't have to pay.

Come on and give us a play— Get a wash right a - way.

F Em Dm

F Em Dm

F **G**

D.S. al Coda

Car Wash - 5 - 4

Whoa _____ Those cars nev - er seem to stop com-in'

Keep those rags and ma - chines hum-min'. Let me tell you it's al - ways

cool, And the boss don't mind some-times if you act a fool at the

Repeat and Fade

car wash- work - in' at the talk-in'a - bout the car wash yeah!

CELEBRATION

Words and Music by
 RONALD BELL, CLAYDES SMITH, GEORGE BROWN,
 JAMES TAYLOR, ROBERT MICKENS, EARL TOON,
 DENNIS THOMAS, ROBERT BELL and EUMIR DEODATO

Moderately $\text{♩} = 116$

1. - 7.

(1. - 4.; 6.8. *Instr. only*)

5.7. Cel - e - brate good times, come on!

There's a party going on right here; a cele -

bration to last through the years; so bring your good times, and your

Celebration - 3 - 1

C/G G F/G C/G G
 laugh-ter — too. — We gon' cel - e - brate your par - ty with you. Come on now;

 F/G C/G G F/G
 cel - e - bra - tion. — Let's all cel - e-brate and

 C/G G F/G C/G G
 have a good time; cel - e - bra - tion. —

 F/G C/G G G/C
 We gon' cel-e-brate and have a good time. — It's time to

Bm7 D/E E Am7

come to - geth-er; it's up to you; what's your pleas-ure? Ev- 'ry - one a -

Am7/D C/E F C/E 1. - 7.9.10.11. etc. (fade)

round the world, come on! Cel - e - brate good times, come on!

8. F C/E G F/G C/G G

We're gon - na have a good time to-night! Let's cel-e-brate;

F/G 1.2.3. C/G G 4. D.S. repeat ad lib and fade (vocal ad lib)

it's all right.

DANCING QUEEN

Words and Music by
BENNY ANDERSON, STIG ANDERSON
and BJÖRN ULVAEUS

Strong rock

The musical score consists of four staves. The top two staves are for piano/vocal, with the right hand on the treble clef staff and the left hand on the bass clef staff. The bottom two staves are for guitar, with the left hand on the bass clef staff and the right hand on the treble clef staff. The score is in 4/4 time with a key signature of two sharps. The vocal part includes lyrics and guitar chords indicated by chord boxes. The lyrics are: "You can dance, you can jive, hav-ing the time of your life. Oh, see that girl, watch that scene, dig in the Dancing Queen..." Chords shown include E, C#7, F#m, B (D# bass), D, Bm7, E7 (B bass), and A.

Dancing Queen - 4 - 1

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Sheet music for the song "Friday Night's Alright (For Fighting)". The music is in 4/4 time and G major. The lyrics are as follows:

Fri - day night _ and the lights are low _
look - ing out _ for a place to go, _ Oh _ where they play _ the right mu - sic
get - ting in _ the swing _ you come to look for a king _
An - y bod - y could be that guy _ Night is young _ and the mu - sic's high
You're a teas - er, you turn 'em on _ Leave 'em burn - ing and then you're gone

Chords shown in the music:

- A (A bass)
- D (A bass)
- A
- D (A bass)
- A
- F#m
- E
- (E bass)
- E
- (E bass)
- E
- F#m
- E
- F#m
- A
- D (A bass)
- A
- F#m

With a bit... of rock mu-sic
Look-ing out... for an - oth-er
ev -'ry-thing is fine, } You're in the mood for a dance...
an - y-one... will do, } and when... you
get the... chance. You are... the Danc-ing... Queen,.. young and... sweet... on - ly
sev - en - teen... Danc-ing... Queen,.. feel the... beat... from the
tam - bou - rine. You can dance,... you can jive,...

Chords shown in the score:

- Top line: E, A (E bass), E, (E bass), E, F#m, E, F#m
- Second line: Bm7, E7, A, D (A bass)
- Third line: A, D (A bass), A, D (A bass)
- Fourth line: A, (G# bass), F#m, (E bass), E, C#7

F#m (D bass) B D Bm7 E7 (B bass)

hav - ing_ the time of_ your life. Oh _____ see that_ girl,____ watch that_ scene_ dig in the

A D (A bass) A 1. D (A bass)

Danc - ing_ Queen..

2. Repeat and fade D (A bass)

Dig in the

A D (A bass) A

Danc - ing_ Queen.

This musical score is for the song 'Dancing Queen' by ABBA. It consists of six staves of music for a band. The top staff is for a lead guitar in F#m, the second staff is for a bass guitar in D, the third staff is for a lead guitar in B, the fourth staff is for a bass guitar in D, the fifth staff is for a lead guitar in Bm7, and the bottom staff is for a bass guitar in E7. The lyrics are written below the staves. Chords are indicated above the staves, and specific chords for the bass guitar are labeled with '(A bass)' and 'oo' below the staff. The score includes a first ending with a 1. D (A bass) chord, a 2. Repeat and fade section with a D (A bass) chord, and a final section with a D (A bass) chord.

DISCO DUCK (PART 1)

Words and Music by
RICK DEES

Medium Disco beat

Tacet

Medium Disco beat

Tacet

E7

Went to a par - ty the oth - er night; —
All of a sud-den, I be - gin to change; —

I was all the la - dies were treat-in' me right, —
on the dance — floor act - in' strange..

Mov-in' my feet to the Dis-co beat,
Flap-pin' my arms, I be-gin to cluck..

1.

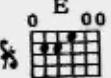
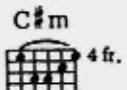
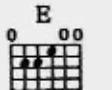
how in the world could I keep my seat?

2.

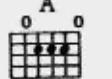
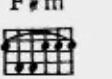
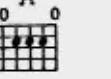
Look at me! I'm the Dis-co Duck! *(recite like Donald Duck)* Oh,

get down, mama. I got to have me a woman.

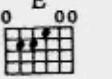
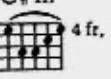
The musical score consists of three systems of music. The first system, labeled '1.', has lyrics 'Mov-in' my feet to the Dis-co beat, Flap-pin' my arms, I be-gin to cluck..'. The second system, labeled '2.', has lyrics 'how in the world could I keep my seat?'. The third system, labeled '2.', has lyrics 'Look at me! I'm the Dis-co Duck! (recite like Donald Duck) Oh,' followed by 'get down, mama. I got to have me a woman.' The music is in common time with a key signature of two sharps. The piano part includes dynamic markings like 'p' (piano) and 'f' (forte), and various rests and note heads.

 E 00
  C#m 4 ft.
  E 00

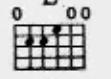
Dis - co, Dis - co Duck, Dis - co, Dis - co

 C#m 4 ft.
  A 0
  F#m
  A 0

Duck. Try your luck; don't be a cluck, Dis - co,

 B
  E 00
  C#m 4 ft.

Dis - co, Dis - co, Dis - co, Dis - co Duck.

 E 00
  A/B 0

Dis - co, Dis - co Duck. *(recite like Donald Duck)* Oh, get down, mama.



E7

Oh, mama, shake your tail feathers.

E7

When the mu-sic stopped I re-turned to my seat, but

there's no stop-pin' a duck_and his beat. So I got back up to try... my luck.

D. S. (vocal ad lib) and fade

Why, look! (recite like Donald Duck) Everybody's doin' the

YOU MAKE ME FEEL LIKE DANCING

Words and Music by
LEO SAYER and VINCENT PONCIA

Moderate Disco beat

Tacet

The musical score consists of three staves. The top staff is for the vocal part, the middle staff is for the guitar, and the bottom staff is for the bass. The vocal part starts with a 'Tacet' (rest) followed by a melodic line. The guitar part provides harmonic support with chords F, Dm7, Gm7, and C11. The bass part provides harmonic support with chords F and Dm7. The lyrics are integrated into the vocal line, with some words in parentheses indicating when they should be sung.

Chords:

- Top Staff: F, Dm7, Gm7, C11
- Middle Staff: F, Dm7, Gm7, C11
- Bottom Staff: F, Dm7

Lyrics:

- Verse 1: You've got a cute way of talk - ing;
Quar - ter to four in the morn - ing,
- Chorus: you got the bet - ter of me. —
I ain't feel-ing tired, no, no, no. —
- Chorus: Just snap your fin-gers and I'm
Just hold me tight and leave on

You Make Me Feel Like Dancing - 4 - 1

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Gm7 3 fr. C11 F Dm7 Gm7 3 fr. C11

walk - ing the light, like a dog don't hang-ing on your lead.
 wan-na go home.

Eb F

I'm in a spin, you know; You put a spell on me; I'm shak - ing on a string, you know.
 You put a spell on me; I'm right where you want me to be.

cresc.

G 3 fr. G/F# G/E G/D Am7 0 0 0 D11 0 0 0

You make me feel like danc - ing; I wan-na dance the night a-way.

f

G 3 fr. G/F# G/E G/D Am7 0 0 0 D11 0 0 0

You make me feel like danc - ing; I'm gon-na dance the night a-way.

G 3fr. G/F# G/E G/D 0 Am7 0 0 0 D11 0 0 0

You make me feel like_ danc - ing. I feel like

Gm7 3fr. 1. C11

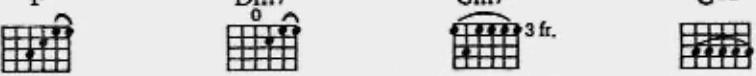
danc - ing, _ danc - ing, _ dance the night_ a-way. I feel like danc - ing, _ danc - ing, _ ah_

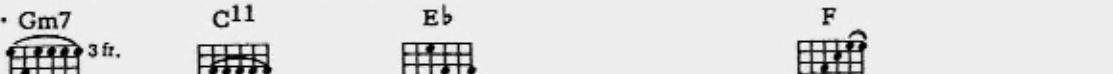
||2. C11

danc - ing, _ danc - ing, _ dance the night_ a-way. I feel like

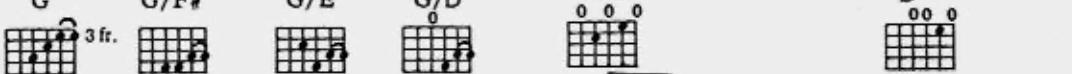
Gm7 3fr. C11

danc - ing, _ danc - ing, _ dance the night_ a-way. I feel like danc - ing, _ danc - ing, _ ah_

F Dm7 1. 2. Gm7 C¹¹


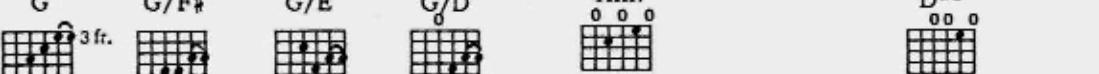
3. Gm7 C¹¹ Eb F


And if you'll let me stay, we'll dance our lives a-way.
 cresc.

Repeat and fade
 G G/F# G/E G/D Am7 D¹¹


You make me feel like danc - ing; I wan-na dance my life a-way.

Repeat and fade
 f

G G/F# G/E G/D Am7 D¹¹


You make me feel like danc - ing; I wan-na dance my life a-way.

DISCO LADY

Words and Music by
HARVEY SCALES, AL VANCE
and DON DAVIS

Moderate Disco beat

Musical score for the first system of 'Disco Lady'. The score includes a treble clef, a key signature of one sharp, a 4/4 time signature, and a 'G6' guitar chord symbol. The piano part consists of sustained notes in the treble and bass staves. The bassoon part features eighth-note patterns. The vocal part begins with a sustained note followed by eighth-note patterns.

Musical score for the second system of 'Disco Lady'. The score includes a treble clef, a key signature of one sharp, a 4/4 time signature, and a 'G6' guitar chord symbol. The piano part consists of eighth-note patterns. The bassoon part features eighth-note patterns. The vocal part begins with 'Shake it up, shake it down; move it in, move it 'round, dis - co'.

Musical score for the third system of 'Disco Lady'. The score includes a treble clef, a key signature of one sharp, a 4/4 time signature, and a 'G6' guitar chord symbol. The piano part consists of eighth-note patterns. The bassoon part features eighth-note patterns. The vocal part continues with 'la - dy. _____ Move it in, move it out; move it'.

Disco Lady - 6 - 1

in and a - bout, dis - co la - dy. _____ Shake it

up, shake it down; move it in, move it out, dis - co la - dy. _____

Hey, sex - y la - dy, _____ said I like the way you move your

thang. _____ Lord, have mer - cy, girl. _____ You dance so fine, and you're right on

time. Girl, you ought to be on T. V. on Soul Train. When you get the

groove, it ain't no stop - pin'. Just can't help it; I'm fin - ger

pop - pin'. Shake it up, shake it down; move it in, move it 'round, dis - co

la - dy. Move it in, move it 'round; move it

G6

To Coda ♦

in, 'round a - bout, dis - co la - dy. —

Shake it, ba - by, shake it. Ba - by, shake your thang. Shake it, ba - by, shake it.

Ba - by, shake your thang. You got me groov - in', — I feel like mov - in'.

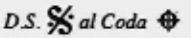
You got me mov - in', —

F#7

B9

A7

F#7

D.S.  al Coda 

can't sit still I'm groov - in'. _____ I like that funk - y stuff! Shake it

Φ Coda

Hey, sex - y la - dy! _____

Girl, you drive me cra - zy. _____ You dance so

fine, and you're right on time. Girl, you drive me right your of my mind.



If it was - n't for the girl sit - tin' next to me, I'd jump right

up and out-a my safe - ty seat, You got me hyp - no - tized; soul

mes - mor - ized. Girl, you're mov-in' me. Girl, you're groov - in' me.

Repeat and fade



DON'T LEAVE ME THIS WAY

Words and Music by
KENNETH GAMBLE, LEON HUFF
and CARY GILBERT

Slowly and freely

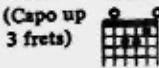
(long blues)

Moderate disco feel

Ah

* Bass figure may be simplified by playing $\frac{1}{4}$ notes throughout

Don't Leave Me This Way - 6 - 1

Guitar → ***Am***
 (Capo up 3 frets) 

 Piano → ***Cm*** 

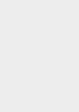
D 
G 
Bb 
Bb7 

Don't leave me this way; ————— *I can't sur-*
mp *3*

C 
G 
Am 
Dm7 

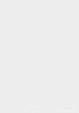
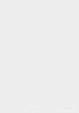
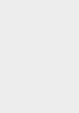
Eb 
Bb 
Cm 
Fm7 

vive, *I can't stay a - live* *with - out your love.*

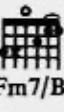
Dm7/G 
Fm7/Bb 
Am 
D 
G 

Cm 
F 
Bb 

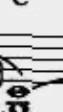
Oh ba - by, *don't — leave me this* *way;* —————

G7 
Bb7 
C 
Eb 
Bb 
Cm 

I can't ex - ist, *I'll sure - ly miss —*

Dm7 
 Fm7 

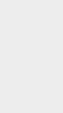
Dm7/G 
 Fm7/Bb 

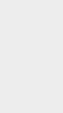
A 
 C 

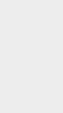
3

your ten - der kiss... Don't leave me this way.

A 
 C 

G 
 Bb 

D 
 F 

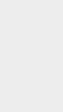
A 
 C 

Ba - by, — my heart is full of love — and de - sire for you! Now

f

G 
 Bb 

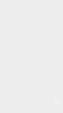
D 
 F 

A 
 C 

come on down_ and do what cha got - ta do! — You

G 
 Bb 

D 
 F 

A 
 C 

3

start - ed this fire—— down in my soul! Now


G
Bb


D
F


A
C

can't you see— it's burn - in'— out - ta con - trol?
 b b


G
Bb

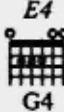

D
F


A
C

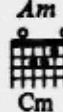
Come on sat - is - fy— the need in me, 'cause
 b b


G
Bb


D
F

To Coda 
E4
G4

on - ly your good lov - in' can set me free!
 b b


Am
Cm


D
F


G
Bb

3
 Don't, don't you leave me this way, no.
mp
 b b






 Don't _____ you un - der - stand? _____ I'm

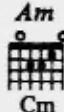







 at your com - mand. Oh ba - by, please, _____

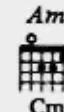









 please don't leave me this way. No _____ ba - by,

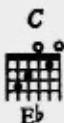


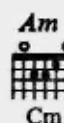






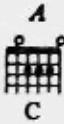

 don't leave me this way, _____ no; I can't sur -





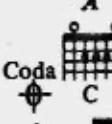

 vive, ————— I can't stay a - live — with - out your love. —————





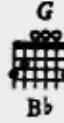
D.S. al Coda

 Ba - by, don't leave me this way ————— Oh now

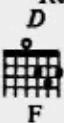





 set me free!




Repeat and fade

 (with vocal ad libs)

ELECTRIC SLIDE

a/k/a ELECTRIC BOOGIE

Moderately $\downarrow = 92$

Words and Music by
NEVILLE LIVINGSTON

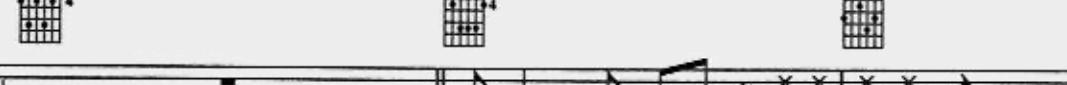
§ Chorus:

E♭m7/A♭  4

D♭  4

G♭6  6

1.3. You can't see it. (It's e - lec-tric.)
 2. See additional lyrics




D♭
G♭ 6

D♭

You've got to feel it. (It's e - lec-tric.) Oo, it's shock - ing. (It's e -)


G

G

G \flat 6

D \flat

G \flat 6

lec - tric.) Rap: *Dig Miss Kelly with electric belly. She's moving with electric, she sure got the boogie.*

D \flat

G \flat 6

You got - ta know__ it, (It's e - lec - tric, boog-ie woog-ie, woog - ie.) that

D \flat

G \flat 6

you can't hold__ it. (It's e - lec - tric, boog-ie woog-ie, woog - ie.) But you

D \flat

G \flat 6

To Coda \oplus

know it's there, here, there, and ev - - ry - where.

64

1. I've got to move. I'm going on a
2.3.4. See additional lyrics

par - ty ride. I've got to groove, groove, groove,

and from this mu - sic I just can't hide.

1.3. 2. D.S. || 4. D.C. al Coda

2. Are you com-ing 2. Some
4. I've got to

The musical score consists of six staves of music for voice and piano/guitar. The top staff shows a treble clef, a key signature of G major (no sharps or flats), and a common time signature. The lyrics 'I've got to move' are in the first measure, followed by 'I'm going on a' in the second. The third measure contains '2.3.4. See additional lyrics'. The fourth measure starts with 'par - ty ride.' and continues with 'I've got to groove, groove, groove,'. The fifth measure starts with 'and from this mu - sic I' and continues with 'just can't hide.' The sixth measure starts with '1.3.' and continues with '2.' and 'D.S. || 4.' and 'D.C. al Coda'. The bottom staff shows a bass clef, a key signature of G major, and a common time signature. The lyrics '2. Are you com-ing 2. Some' are in the first measure of the bass line, followed by '4. I've got to' in the second. The bass line continues with eighth-note patterns in the subsequent measures.

Coda

Repeat ad lib. and fade

Verse 2:
Are you coming with me?
Come, let me take you on a party ride,
And I'll teach you, teach you, teach you,
I'll teach you the electric slide.

Chorus 2:
Some say it's a mystic.
It's electric, boogie woogie, woogie.
You can't resist it.
It's electric, boogie woogie, woogie.
You can't do without it.
It's electric, boogie woogie, woogie.
Rap:
Say to dig Miss Molly.
She's feeling jolly.
She's moving with electric.
She sure got to boogie.
Don't want to lose it.
It's electric, boogie woogie, woogie.
You got to use it.
It's electric, boogie woogie, woogie.
But you know it's there,
Here, there, and ev'rywhere.

Verse 3:
Instrumental

Verse 4:
I've got to move.
Come, let me take you on a party ride,
And I'll teach you, teach you, teach you,
I'll teach you the electric slide.

GET DOWN TONIGHT

Words and Music by
HARRY CASEY and
RICHARD FINCH

Moderate, with a strong beat

The musical score consists of four staves. The top two staves are for a piano (treble and bass clef) and the bottom two staves are for a guitar. The vocal part is written in the middle of the page, with lyrics appearing below the notes. Chords are indicated above the guitar parts: F11, F, F11, F, F11, F, F11, Bb. The lyrics are as follows:

Ba - by, babe
Ba - by, babe
let's
I'll
get to - geth - er
you
and
do the things
where
we
can
oh
oh
do the things
get to - geth - er
and
you
and
do the things
where
we
can
oh
oh
do the things
get to - geth - er
and
ease up
that we
like to do.
our
mind.
Oh
do a lit - tle dance,
make a lit - tle love,
get

Get Down Tonight - 3 - 1


 down to-night, get down to-night. Do a lit-tle dance,
 make a lit-tle love, get down to-night, get down to-night. down to-night ba-by
 Do a lit-tle dance, make a lit-tle love, get down to-night, get
 down to-night. down to-night ba-by

1. F 2. F

Get Down Tonight - 3 - 2

F11

F

F

Get down, get down, get down,

get down, get down to - night ba - by wo wo wo wo wo wo wo

Get down, get down, get down, get down, get down to - night ba - by na na na

1.

2. F

D.S. and fade

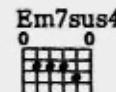
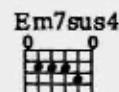
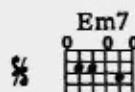
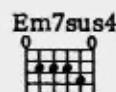
na na na na na na ba - by this ve - ry min - ute child oh

GOOD TIMES

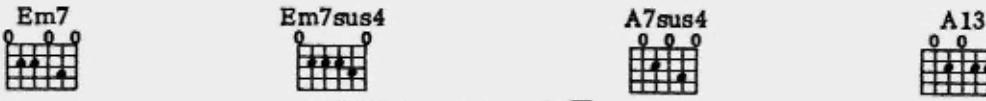
a/k/a RAPPER'S DELIGHT

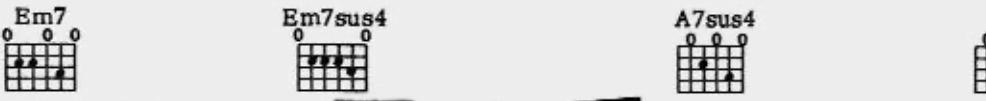
Words and Music by
BERNARD EDWARDS and NILE ROGERS

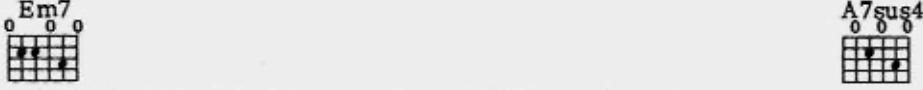
Moderately

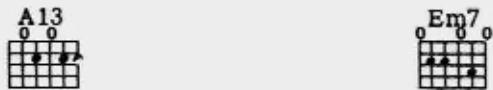




Good Times a/k/a Rapper's Delight - 3 - 1

Em7 Em7sus4 A7sus4 A13

 these are the good times. — Our new state of mind. —

Em7 Em7sus4 A7sus4 A13

 These are the good times. —

Em7 A7sus4

 { Hap - py days are here a - gain. The time is right for
 { A ru - mor has - it that it's get - ting late. Time march - es on;

A13 Em7

 mak - in' friends. Let's get to - geth-er. How 'bout a quar-ter to ten?
 just can't wait. The clock keeps turn-in', Why hes - i - tate?

HEAVEN MUST BE MISSING AN ANGEL

Words and Music by
FREDERICK PERREN and KENNETH ST. LEWIS

Moderately

The musical score consists of four staves. The top staff is for the piano, indicated by a treble clef and bass clef. The second staff is for the guitar, with chords C, Dm7, Dm7/G, and C indicated above the staff. The third staff is for the vocal part, with lyrics and guitar chords (C, Dm7, Dm7/G, C) written below the staff. The fourth staff is for the bass guitar, indicated by a bass clef. The vocal part begins with the lyrics "Heav-en must be miss - ing an an - gel," followed by "miss-ing an an - gel, child, 'cause you're here with me right - now." The vocal line continues with "Your love is heav-en - ly, ba - by," with a fermata over the final note.

Heaven Must Be Missing an Angel - 5 - 1

Dm7 Dm7/G C Dm7 Dm7/G C
 — hea - ven - ly to me, ba - by, — Your kiss,
 Dm7 Dm7/G C Dm7 Dm7/G
 — filled with ten - der - ness; — I want all I can
 C Dm7 Dm7/G C
 — get of your sex - i - ness.
 Dm7 Dm7/G C Dm7 Dm7/G
 — Show - ers, your love comes in —

74 C Dm7 Dm7/G C

— show - ers, — and ev'ry ho - ur on the ho - ur.

Dm7 Dm7/G C Dm7 Dm7/G

you let me feel your lov - in' pow-er.

Dm7 G Dm7

There's a rain - bow o - ver my shoul - der; when you came, my

G Em7 Am

cup run - neth o - ver, You gave me your heav - en - ly love, and

Dm7 G F Em7 Dm7 C

if one night you hear cry - in' from a -bove, it's 'cause heav - en

Dm7 Dm7/G C Dm7 Dm7/G

must be miss - ing an an - gel, — miss - ing an

C Dm7 Dm7/G C

an - gel, child, — 'cause you're here with me right - now.

Dm7 Dm7/G C Dm7 Dm7/G

Your love is heav - en - ly, ba - by, — heav - en - ly to



C Dm7 Dm7/G C
 me, ba - by, Heav - en
Heav - en
 Dm7 Dm7/G Dm7 G
Play 4 times
 I'm __ cap - tured __ by __ your spell,
 you're __ dif-f'rent, girl, __ I __ can tell. __ When you're lay-in' __ on __ my
 Am Dm7 G F Em7 D.S. and Fade
 pil-low ba - by, __ a - bove your pret-ty head __ there's a ha - lo. That's why I __ know

(Your Love Has Lifted Me)
HIGHER AND HIGHER

Words and Music by
GARY JACKSON, CARL SMITH
and RAYNARD MINER

Slowly and freely

The musical score consists of three staves of music. The top staff is for a voice, the middle staff is for a piano, and the bottom staff is for a bass. The music is in 4/4 time with a key signature of one sharp. The lyrics are: "Your love is liftin' me higher than I've ever been lift ed be fore." The chords indicated are D, D7, E/D, Em7/D, Em7-5/D, and D. The piano part includes dynamic markings (mp) and performance instructions (3fr. and 4fr.). The bass staff shows eighth-note patterns. The vocal line features eighth and sixteenth notes.

Moderately, with a beat

Higher and Higher - 3 - 1

D

Em7/D
3fr.

is lift - in' me high - er
I was down - heart - ed;
than I've ev -
dis - ap - point -

Em7-5/D
3fr.

er been lift - ed be - fore.
ment was my clos - est friend.
So keep it
But you

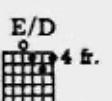
Em7/D
3fr.

up, — quench my de - sire, — and I'll be
came; — he soon de - part - ed, and he

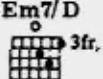
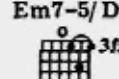
Em7-5/D
3fr.

1.
at your side — for - ev - er - more. — Now once -
nev - er showed his face — a - gain.

2.

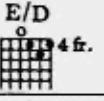
 D
 E/D 4 fr.

I'm — so glad — I fi - nal - ly found — you;

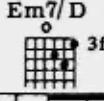
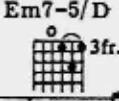
 Em7/D 3fr.  Em7-5/D 3fr.

you're that "one" — in a mil - - lion" man. —

 D

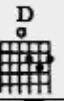
 E/D 4 fr.

When you wrap — your lov - in' arms a - round — me,

 Em7/D 3fr.  Em7-5/D 3fr.

I can stand — up and face — the world. — a - gain. — *D.S. % (lyric 1) and fade*

Your love —

 D

HOT LINE

Words and Music by
FREDERICK PERREN and
KENNETH ST. LEWIS

Moderately

Dmaj7



Em7/A



mf

D Dmaj7 Em7 Em7/A D Dmaj7

Hot line, hot line, call - ing on the

hot line for your love for your love.

Hot line, hot line,

call - ing on the hot line, on the hot line.

call - ing on the hot line, on the hot line.

D Em7 Em7/A
 I'm call-ing on the hot line for your love. Ba -
 D Dmaj7 Em7 Em7/A D Dmaj7 Em7
 - by 'cause I'm burn-in' up like a house on fire, my de - sire -
 Em7/A D Dmaj7 Em7 Em7/A D
 is climb-in' high - er, ba - by, woo. Girl -
 Dmaj7 Em7 Em7/A D
 the way you move your lips I can tell
 Op - er - a - tor, ex - cuse me. Please, this is more

Dmaj7

Em7

Em7/A

D

— you got fire in your kiss.
— than an e - mer - gen - cy.

Dmaj7

Em7

Em7/A

D

The way you flash your eyes
Take those phones off of your ears, looks like light -

nin' light - ing up the sky.
ly for my ba - by to hear. |

Stop all the calls in the world— till I get you, girl, — catch you at home..

D

Em

F#m G

F#m Em

D

Em7

Em7/A

D Em F#m G F#m Em D 83

I asked the C. I. A. if it was o - key.

Em7 Em7/A

— to use their pri - vate phone. Woo, Oh, ba - by, ba - by,

D Dmaj7 Em7 Em7/A D Em7

Hot line, hot line, call-ing on the hot line for your love,

Em7/A D Dmaj7 Em7 Em7/A

— for your love. Hot line, hot line, call-ing on the

D Em7 1 Em7/A D 2 Em7/A
 hot line__ on the hot__ line. __ line,__ ba - by.
 D Dmaj7 Em7 Em7/A
 Where are you? Here am I.
 Don't keep it bus - y, don't make me diz - zy.
 D Dmaj7 Em7 Em7/A D Dmaj7
 Should I get in touch with the F. B. I.? I know my call__
 Your love makes me want to shout, "You're my lov - er, __"

1st time - D.S.
 2nd time - D.S. and Fade

Em7 Em7/A D Dmaj7 Em7 Em7/A
 will be ac - cept-ed; there's no chance of be - ing dis - con-nect-ed on the
 un-der cov - er,"— you know what__ I'm talk - ing a - bout.

THE HUSTLE

By
VAN McCOY

Moderately

Musical score for 'The Hustle' featuring four staves of music for piano and guitar. The score includes chords Gm7/C, F6/C, and Bb/C, and lyrics 'oo.' and 'Do the Hustle!'.

The score consists of four staves, each with a treble and bass clef. The first three staves are in 4/4 time, while the fourth staff is in 2/4 time. The music is moderately paced.

Chords indicated in the score:

- Staff 1: Gm7/C (at beginning), F6/C (at end of section)
- Staff 2: Gm7/C (at beginning), F6/C (at end of section)
- Staff 3: Gm7/C (at beginning), F6/C (at end of section)
- Staff 4: Bb/C (at end of section)

Lyrics indicated in the score:

- 'oo.' (repeated in each section)
- 'Do the Hustle!' (at the end of the fourth staff)

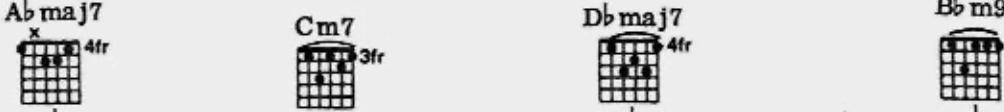
The Hustle - 3 - 1

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Music score for 'The Hustle' featuring two staves of music. The top staff is for a treble clef instrument (likely a keyboard or guitar) and the bottom staff is for a bass clef instrument (likely a bass guitar or double bass). The score is divided into four measures by vertical bar lines. Each measure includes a guitar chord diagram above the staff and a bass line below it. The chords and their diagrams are:

- Measure 1: F (3rd fret, 1st string), Gm7 (3rd fret, 1st string), F (3rd fret, 1st string)
- Measure 2: Gm7 (3rd fret, 1st string), B♭maj7 (3rd fret, 1st string), F/A (3rd fret, 1st string)
- Measure 3: Gm7 (3rd fret, 1st string), B♭/C (3rd fret, 1st string), F (3rd fret, 1st string), Gm7 (3rd fret, 1st string)
- Measure 4: F (3rd fret, 1st string), Gm7 (3rd fret, 1st string), B♭maj7 (3rd fret, 1st string), F/A (3rd fret, 1st string)
- Measure 5: F (3rd fret, 1st string), Gm7 (3rd fret, 1st string), B♭/C (3rd fret, 1st string), D♭maj7 (4th fret, 1st string), B♭m9 (4th fret, 1st string)



Do the Hus-tle!

MORE, MORE, MORE (PART 1)

Words and Music by
GREGG DIAMOND

Words and Music by
GREGG DIAMOND

D F

G D Fmaj7

Gmaj7

Ooo, ————— How do you like— your

Fmaj7 Gmaj7

love? Ooo, —————

Fmaj7

How do you like— your love?

Bb

But if you want— to know— how I real - ly feel,—

G7

get the cam - 'ras roll - in'; get the ac - tion go - in'.

Bb

Ba - by, you know— my love for you— is real,— so

The score consists of two staves: a treble clef staff for piano and a bass clef staff for piano. Chords are indicated above the staves. The vocal part is written in a separate staff below the piano staves. The lyrics are written in a conversational style, reflecting the title of the song.








(B Bass)

Chorus

C

Am

take me where you want to. Man, my heart you steal. More, more, more.



(B Bass)

C

Em7

Am

to Coda

How do you like it? How do you like it? More, more, more.



(B Bass)

C

Em7

Am

How do you like it? How do you like it? More, more, more.



D. S. al Coda

How do you like it? How do you like it?

Fmaj7

How do you like it? How do you like your love?

Coda

Bb

F

C

Bb

F

C

D

Dmaj7

D7

D.S. and Fade at Chorus

More, More, More (Part 1) - 4 - 4

I'M YOUR BOOGIE MAN

Words and Music by
HARRY CASEY and RICHARD FINCH

Steady Disco Beat



Gm



I'm your boo-gie man,___ that's what I am.____ I'm



here to do.____ what - ev-er I can.____ Be it ear - ly morn-ing,____ late



aft- er-noon, or at mid - night, it's nev-er too soon {to want to to want to}

Gm C7 Gm7/D Gm C7 Gm7/D Gm C7 Gm7/D

please you, to want to keep you; I want to do it all, all for
take you, to want to hold you; I want to give my all, all to

Gm C7 Gm7/D Gm C7 Gm7/D Gm C7 Gm7/D

— you. I want to be your, be your rub - ber ball. I want to
— you. And I want you to com-pletely un - der - stand just

Gm

C7

Gm7/D

Gm

To Coda 

C7

Gm7/D

E♭

be the one— you love most of all. } Oh, yeah.—
 where I'm at— and where I am. }

F

Gm

C

I'm your boo-gie man, I'm your boo-gie man,— turn me on. I'm your

Gm

C

boo - gie man,— I'm your boo - gie man,—

I'll do what you want.—

I'm your

Gm

boo - gie man, I'm your boo - gie man, turn me on. I'm your

C

Gm

1.2. **C**

boo - gie man, I'm your boo - gie man, I'll do what you want. I'm your

3. **D.S. & al Coda**

I'll do what you want. I'm your

Eb

Coda

— Oh, yeah..

F

Play 4 times

Gm

C7

D.S. and fade

I'm your
(Last time only)

3. I want to be with you, I want to be with you.
Yeah, we'll be together, you and me.
I want to see you; ah, get near you.
I want to love you, ah, from sundown - sun up.
Oh, yeah.

IT ONLY TAKES A MINUTE

Words and Music by
DENNIS LAMBERT and
BRIAN POTTER

Moderate

Chords indicated in the score:

- Top staff: Cm
- Second staff: A (Guitar)
- Third staff: Cm
- Fourth staff: Eb (Bass)
- Fifth staff: G7
- Sixth staff: G7
- Seventh staff: Fm
- Eighth staff: Fm (Bass)
- Ninth staff: Fm

Lyrics:

Ah ha yeah, yeah

What's an ho - ur of the day?
In the un - em - ploy - ment lines

We throw at least one a - way.
you can spend your life read - in' signs.

Walk the streets half a year,
Wait - in' for your in - ter - view,

they can

It Only Takes a Minute - 3 - 1

Fm (G Bass) G7+ G7 Cm
 try - in' to find a new car - eer, Now if you, get a flu at - tack,
 shoot the whole day for you. Now win - ters gon - na turn to spring,

 Eb (Bb Bass) G7+ G7
 for thir - ty days your on your back, and you have - n't ac - com - plished a thing. So

 Fm (Eb Bass)
 Through the night I've seen you dance, ba - by leave a lit - tle time 'cause you

 Fm (G Bass) G7+ G7 Fm7 Gm7
 ba - by give me half a chance. nev - er know what's on my mind. It on - ly takes a min - ute, girl,

Abmaj7
(Bb Bass)

to fall in love, to fall in love. B

Fm7 G7 Abmaj7
(Bb Bass)

on - ly takes a min - ute, girl, to fall in love, let's fall -

Cm 1. Ab
(Bb Bass) 1st time back to [A]

— in love. Boo boo
Boo boo now

Play 6 times then DS and fade

2. Bum bum bum bum fall in love. (B)

It Only Takes a Minute - 3 - 3

KNOCK ON WOOD

Words and Music by
EDDIE FLOYD and
STEVE CROPPER

Fast shuffle $J = 138$ ($\overline{J} = \overline{J}^3$)

The musical score consists of three staves. The top staff is for the piano, indicated by a treble clef and a bass clef. The middle staff is for the guitar, indicated by a treble clef. The bottom staff is for the bass guitar, indicated by a bass clef. The score is in 4/4 time with a key signature of two sharps. The piano part features a fast shuffle rhythm. The guitar part includes chord diagrams above the staff: A, C, D, E, and G5. The bass guitar part provides harmonic support with its own rhythmic patterns. The vocal part begins on the third page with the lyrics "I don't wan-na".

Knock on Wood - 5 - 1

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S Verse:

D

lose you, this good thing that I got.
2.3. See additional lyrics

A

'Cause if I do, I would surely,

D

sure - ly lose a lot. 'Cause your love is bet-

ter than an - y love I know. It's like thun-

 A
  D
  A

der, light - ning. The way you love me is fright-

 D
 N.C.

'ning. You bet - ter knock, knock, knock on wood.

Chorus:

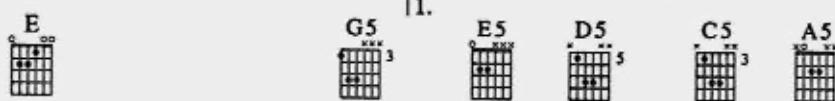
 A
  C
  D
  E
  G5

ba - by. Ooh,

 E5
  D5
  C5
  A
  C
 

ba - by.

1.



Ooh, whoa.

2.3. E5, D5, C5, A, D

To Coda 

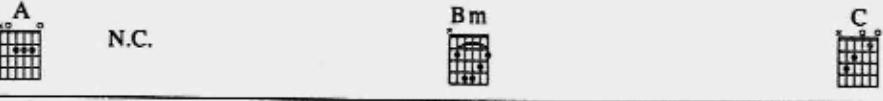
— I'm not su - per- whoa.
Babe, you bet - ter knock, knock, knock on wood.

Babe, you bet - ter knock, knock, knock on wood. Babe, you bet - ter

A, D

A, N.C. Bm C

knock.




D

F

E

D.S.  al Coda

3. There's no se -

Coda

A

D

Repeat ad lib. and fade

Babe, you bet-ter knock, knock, knock on wood. Babe, you bet-ter



Verse 2:

Verse 2.
I'm not superstitious about you
But I can't take no chance.
You got me spinnin', baby.
You know that I'm in a trance.
'Cause your love is better
Than any love I know.
It's like thunder, lightning.
The way you love me is frightening.
You better knock, knock, knock on wood.
(To Chorus:)

Verse 3:

There's no secret about it,
'Cause with his loving touch
He sees to it,
And I get enough.
Feel his touch all over.
You know it means so much.
It's like thunder, fast as lightning.
The way you love me is frightening.
You better knock, knock, knock on wood.
(To Chorus:)

JUNGLE BOOGIE

Words and Music by

RONALD BELL, CLAYDES SMITH,
ROBERT MICKENS, DONALD BOYCE,
RICHARD WESTERFIELD, DENNIS THOMAS,
ROBERT BELL and GEORGE BROWN

Moderate Rock

The musical score consists of two staves. The top staff is for the piano, indicated by a treble clef and a bass clef. The bottom staff is for the guitar, indicated by a treble clef. The score is in common time, with a key signature of one flat. The piano part features a steady eighth-note bass line and occasional chords. The guitar part includes four chord boxes labeled Gm7, C7, Gm7, and C7. The lyrics "Get down, get down, get down, get down." are written below the piano staff, corresponding to the chords. The score concludes with a section labeled "S NC" above the piano staff, followed by a piano-vocal ending with a bass line.

Jungle Boogie - 2 - 1

Treble clef, B-flat key signature, common time.

 Bass line starts with eighth-note patterns.

 Chorus section starts with eighth-note patterns, followed by a piano solo section in G major (indicated by a G major chord symbol).

Lyrics:

- Jun - gle boo - gie, jun - gle boo - gie (get it up)
- jun - gle boo - gie, jun - gle boo - gie. (growl)

Performance Instructions:

- 2nd time: D.S. to fade §

IT'S RAINING MEN

Words and Music by
PAUL SHAFFER
and PAUL JABARA

Fast $\text{J} = 138$

(Spoken:) *Hi, we're your weather girls.* *And have we got news for you.*

You'd better listen. *Get ready, all you lonely girls, and leave those umbrellas at home.*

Verse 1:

Fm

B♭/F

D♭/F

1. The hu - mid - i - ty's ris - ing.

the ba - rom-e - ter's get-ting low.

Ac -

Csus

cord-ing to all sourc - es,

the street's the place to go.

C

Fm

'Cause to - night for the first time,



just a - bout half past ten, for the first time in his -



N.C.

to - ry, — it's gon-na start rain - ing men. — It's rain - ing men. —

Chorus:



— Hal - le - lu - jah! It's rain - ing men. —

A - men! —



— I'm gon - na go out, I'm gon - na let my - self get

C_{sus} C
 ab - so - lut - ly soak - ing wet. It's rain - ing men.
 N.C.

D_b E_b C_{sus} C F_m
 Hal - le - lu - jah! It's rain - ing men, ev - 'ry spec -
 i - men: tall, blond, dark and lean,
 D_b B_bm7

C_{sus} C
 rough and tough and strong and mean.

The musical score consists of eight staves of music. The top staff is for the vocal part, with lyrics and a 'N.C.' (No Chorus) instruction. The second staff is for the piano. The third staff is for the vocal part, with lyrics and a guitar chord diagram (D♭). The fourth staff is for the piano. The fifth staff is for the vocal part, with lyrics and a guitar chord diagram (E♭). The sixth staff is for the piano. The seventh staff is for the vocal part, with lyrics and a guitar chord diagram (Csus). The eighth staff is for the piano. The ninth staff is for the vocal part, with lyrics and a guitar chord diagram (C). The tenth staff is for the piano. The eleventh staff is for the vocal part, with lyrics and a guitar chord diagram (Fm). The twelfth staff is for the piano. The thirteenth staff is for the vocal part, with lyrics and a guitar chord diagram (D♭). The fourteenth staff is for the piano. The fifteenth staff is for the vocal part, with lyrics and a guitar chord diagram (B♭m7). The sixteenth staff is for the piano. The十七th staff is for the vocal part, with lyrics and a guitar chord diagram (Csus). The eighteen staff is for the piano. The nineteen staff is for the vocal part, with lyrics and a guitar chord diagram (C). The piano parts include bass and harmonic lines, while the vocal parts feature melodic lines and lyrics.






God bless Moth - er Na - ture,
 she's a sin - gle wom -




 an, too. She took from the heav - en,




 and she did what she had to do. She bought ev - 'ry an -



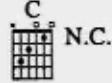


 gel. She re - ar- ranged the sky so that each



— and ev - ry - wom - an — could find the per - fect guy —

—



N.C.

Ooh, it's rain-ing men,

—

Verse 2:



yeah!

2. The hu - mid - i - ty's ris - ing,

—

the ba -

—

rom-e - ter's get - ting low.

Ac - cord-ing to all sourc - es,

Csus

the street's the place to go.

C

Fm

'Cause to - night for the first time,

The musical score consists of four staves of music. The top staff is for a treble clef instrument, the second for a bass clef instrument, the third for a bass clef instrument, and the bottom for a bass clef instrument. The music is in 4/4 time with a key signature of two flats. The lyrics are: 'rom-e - ter's get - ting low.', 'Ac - cord-ing to all sourc - es,', 'the street's the place to go.', and "'Cause to - night for the first time,'. Chord symbols are placed above the music: 'C' and 'Fm' are shown above the bass staves, and 'Csus' is shown above the top staff. The score includes various musical markings such as eighth and sixteenth notes, rests, and dynamic signs.



just a - bout half past ten, for the first time in his -



to - ty, it's gon - na start rain - ing men.

Chorus:



N.C.



It's rain - ing men.

Hal - le - lu -



Repeat ad lib. and fade

jah! It's rain - ing men.

A - men!

It's rain - ing men.

KEEP IT COMIN' LOVE

Words and Music by
HARRY CASEY and RICHARD FINCH

Disco Tempo

$A\flat$

 $A\flat\text{maj7}$

2.

Keep it com - in', love, keep it com - in', love. Don't

 $B\flat 6$

stop it now, don't stop it, no. Don't stop it now, don't stop it. Keep it

Keep It Comin' Love - 4 - 1

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A♭maj7



B♭6



To Coda ♪

com - in', love, keep it com - in', love. Don't stop it now, don't stop it, no... Don't

(Piano accompaniment in A-flat major 7)

A♭maj7



stop it now, don't stop it. { Don't let me just your
 Don't build me up to there
 Don't tell me there

(Piano accompaniment in A-flat major 7)

B♭6



— well run dry, } don't stop it now. { Don't
 — let me drop, } don't stop it now. { Don't
 — ain't no more, }

(Piano accompaniment in B-flat 6)

A♭maj7



Don't give me no rea - sons why, }
 turn me on just to turn me off, }
 turn me down and just close your door, }
 don't_

1.2. 3.

B♭6



1.2.

3.

— stop it now.—

Keep it

Ooh,— keep it

1.2. 3.

A♭maj7



B♭6



com - in', love.

Oh, — yeah.

1.2. 3.

117

Ab maj7

(Instrumental Solo)

Bb6

1.2. **3.** **D.S. § al Coda**

Keep it

Repeat and fade

Coda **Bb6** **Ab maj7**

stop it now, don't stop it. Keep it com - in', love, keep it

com - in', love. Keep it com - in', love, keep it com - in', love. Keep it

LADIES NIGHT

Words and Music by
 GEORGE BROWN, ROBERT BELL,
 RONALD BELL, JAMES TAYLOR,
 EARL TOON, DENNIS THOMAS,
 CLAYDES SMITH and MEEKAAEEL MUHAMMED

Moderate Disco beat

Moderate Disco beat

mf

C#m7 C#m6 C#m7 C#m6

Oh yes, it's la-dies_night and the feel-ing's_right, oh yes, it's la-dies_night, oh what a night. Oh yes, it's

mf

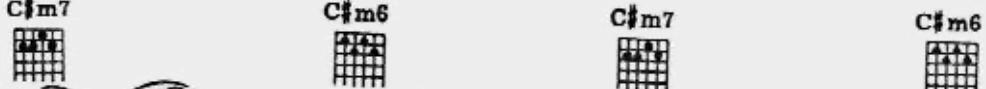
C#m7 C#m6 C#m7 C#m6

la-dies_night and the feel-ing's_right, oh yes, it's la-dies_night, oh what a night.

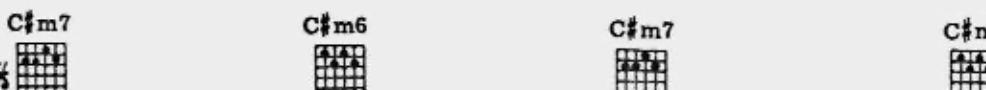
C#m7 C#m6 C#m7 C#m6

Girl, y'all got one, a night that's spe-cial ev-rywhere... From

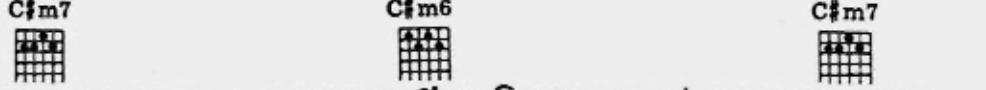
Ladies Night - 4 - 1

C#m7 C#m6 C#m7 C#m6


 New - York - to Hol - ly - wood - it's la - dies night - and girl the feel - ing's good. Oh yes, it's

C#m7 C#m6 C#m7 C#m6


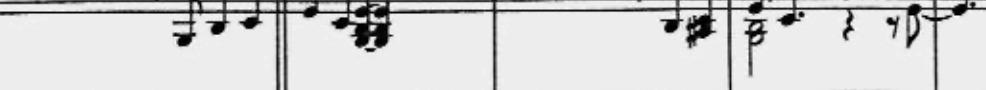
 la - dies - night and the feel - ing's - right, oh yes, it's la - dies - night, oh what a night. Oh yes, it's

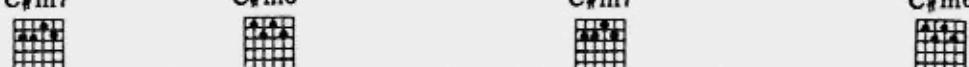
C#m7 C#m6 C#m7


 la - dies - night and the feel - ing's - right, oh yes, it's la - dies - night, oh what a night. To Coda 

C#m6 C#m7 C#m6 C#m7 C#m6


 Ro - man - tic la - dy, - sin - gle ba - by, - mm, - so - phis - ti - cat - ed ma -



C#m7 C#m6 C#m7 C#m6


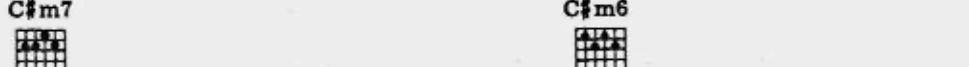
 ma. Come on,.. you dis - co la - dy, yeah,.. stay with me to-night,ma - ma. If you

C#m7 C#m6 C#m7


 hear an - y noise, it ain't the boys,.. it's la - dies night,.. uh

C#m6 C#m7 C#m6


 huh. Gon - na step out la - dies night,.. step - pin' out la - dies night,..

C#m7 C#m6


 Gon - na step out la - dies night,.. step - pin' out la - dies night. Oh yes, it's

D. S. al Coda 

Coda C[#]m6 Am7 Bm7 Em7 Am7

On disco lights your name will be seen, you can fulfill all...
 your dreams... Par - ty here, par - ty there, ev - 'ry - where, this is your night, ba - by, you've
 got to be there... This is your night to - night, ev - 'ry - thing's gon - na be all right.

Repeat and fade Cm7 Dm7 Gm7

This is your night to - night, ev - 'ry - thing's gon - na be all right.

MacARTHUR PARK

Moderately



Dm/C

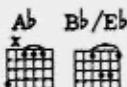
Words and Music by
JIMMY WEBB

mp legato

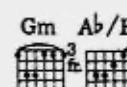


Cm 3fr.

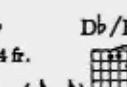
3fr.



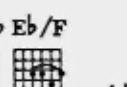
Ab Bb/Eb



Gm Ab/Eb



Db/Eb Eb/F



Dm



Eb/Bb

Spring was never wait - ing — for us,
I re - call the yel - low cot - ton

mf

mp

Dm/C

Eb/Bb

girl,
dress

it ran —

one —

step a —

head

as we

fol - lowed in —

the

a - round

your

Gm 3fr. Bb/F Ab Bb/Eb Gm Ab/Eb Db/Eb Eb/F
 dance. knees. Be - The

Dm (D = D) Dm/C
 tween the part-ed pag - es and were pressed in love's hot fe - vered i -
 birds like ten-der ba - bies in your hands and the old man play-ing cheq-

Eb/Bb Gm 3fr. Bb/F
 ron - like a strip-ed pair of pants. }
 uers by the trees. }

Ab 4fr. Bb C
 Mac - Ar - thur's Park is melt - ing in the dark, -
 mfp

The musical score consists of four staves of music. The top staff features a vocal line with lyrics and three guitar parts (Gm, Bb/F, and a bass line). The second staff continues the vocal line with lyrics and includes a guitar part (Dm) and a bass line. The third staff features a vocal line with lyrics and three guitar parts (Eb/Bb, Gm, and Bb/F). The bottom staff features a vocal line with lyrics and three guitar parts (Ab, Bb, and C). The score includes various dynamics and performance instructions like '3fr.', '(D = D)', 'mfp', and '(b)'. Chord symbols are placed above the staves to indicate harmonic progression.

There will be an - oth - er song for me for I will sing it, —

there will be an - oth - er dream for me, some - one will

F^{ox}_{sus9/A} F F^{x o}_{maj7} B^b_{maj7}
 bring it. I will drink the wine while it is warm

Em7-5 Am^{o o}₇ D7sus4 D7 C D7
 and never let you catch me looking at the sun, and

Gm⁷_{3 fr.} Gm7/C C7-9 F^{x o}_{maj7} F
 af - ter all the loves of my life, af - ter all the loves of my

B^b_{maj7} E^b_{maj7} Gm7/C C7 o
 life you'll still be the one. I will

F  Fmaj7  Bbmaj7  Bb6 
 take my life in - to my hands and I will use it,-

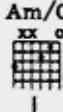
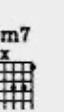
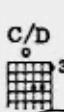
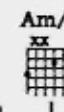
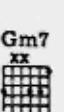
Bb9  Fsus9/A  F
 I will win the wor - ship in their eyes and I will lose it,-

Bbmaj7  Em7-5 
 I will have the things that I de - sire and my pas - sion flow like

Am7  D7sus4 D7  C D7  Gm7  3fr.
 riv - ers to the sky, and af - ter all the loves of my

Double tempo ($d = d$)

Gm  Am/G  Gm7  C/D  3fr. Gm  Am/G  Gm7  C/D  3fr.

Gm  Am/G  Gm7  C/D  3fr. Gm  Am/G  Gm7  Am7 

Dm7  5fr. G/D  Dm7  8fr. G/D  7fr. Dm7  5fr. G/D  Dm7  8fr. G/D  7fr.

Eb maj9  Am7  Eb maj9 

Bb maj7  5fr. Am7  Eb maj9  F 

130

3 fr. 3 fr. 3 fr. 3 fr. 3 fr. 3 fr.

G A/G Gm7 C/D G A/G Gm7 Am7

E♭/B♭ B♭ E♭sus4/B♭ E♭/B♭ G/B G7/B G7-9/B G7

Cm B+ E♭/B♭ Am7-5 Fm E+ Ab/E♭ Dm7-5

3 fr. 3 fr.

1. E♭m7 E♭m7/Ab 2.

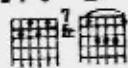
6 fr. 6 fr.

Tempo I 0
Tacet
mp cresc.

F Fmaj7

Mac - Ar-thur's Park is melt-ing in the dark, all the sweet green ic-ing

MacArthur Park - 10 - 9

Cm7  3 fr. Cm7/F  F7-9 Bb  Bbmaj7  C6 

 flow-ing down. — Some-one left the cake.out in the rain; I don't_

Dm  F/C  Bm7-5 

 think that I — can take-it 'cause it took so long to bake it and I'll nev-er have that rec-i-pe a-

Bbm  F  Ab  4fr.

 gain, oh, no. — Oh, — no,

Fm  Gb  Bbsus4  Bb  Bbsus4  Fsus4  Bb 

 — No, no, no, oh, no.

cresc. *rit.* *ff*

LADY LOVE

Bright bossa feeling

Words and Music by
YVONNE GRAY and
SHERMAN MARSHALL

The musical score consists of four staves of music. The top two staves are for the piano, with the right hand in the treble clef and the left hand in the bass clef. The bottom two staves are for the voice. The vocal part begins with a piano introduction. The lyrics are as follows:

La - dy — Love, —
La - dy — Love, —

your love is sooth cool - in' like the sum-mer's breeze...
your love is cool - in' like the wint-er's snow...

Chords indicated above the vocal line are C (with a guitar chord diagram), Cmaj7, C7, and Fmaj7.

Lady Love - 7 - 1

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A musical score for a piano-vocal-guitar arrangement. The piano part is on the left with a treble clef and a bass clef. The vocal part is in the center, and the guitar part is on the right. Chords are indicated above the staff: Dm7, G7, and C. The lyrics 'My My Lady Love, _____' are written below the vocal line.

your love is ten - der as a ba - by's touch,
 your love is coz - y as a fire's glow,

Dm7-5



G7



And you give me all— of the things
And I keep on need - ing you, girl, that I
a lit - tle

Am Am/G F Am7/E Dm7 Dm7/G

need more so— much;
and more;

You're my— world,
And I — thank you,

My La - dy Love.

1.

G7

love.

2.

C

C7

(love)

You know

F

Em7

F

it's not eas - y to keep love go - in' smooth.

Em7

F

Em7

Peo - ple are peo - ple and they

Am

Am/G

F

all — have — their moods. — But it's so

Em7

F

Em7

Dm7/G

nice to have some - one like you, Who wants a

smooth and an eas - y thing —

and all the good times and the that joy it that it brings. My My

C

Cmaj7

La - dy Love, - you've been with

La - dy Love, - you've been with

Me through all - of my ups and downs. and my cra - zy turn a - My -

me through all - of my ups and downs. and my cra - zy turn a - My -

C7

F

Dgn7

me through all - of my ups and downs. and my cra - zy turn a - My -

me through all - of my ups and downs. and my cra - zy turn a - My -

Dm7/G

C

Cmaj7

you're my La - dy Love, - I once was

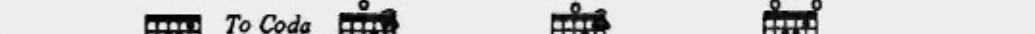
you're my La - dy Love, - I once was

C7

F

lost but now with you I'm found;

lost but now with you I'm found;

F Am7/E *To Coda* Dm7 Dm7/G Am


 You got the love I need and I want to stay a - round,

Am/G F F/E Dm7 Dm7/G C

Never set you down, My La dy Love.

C7

D.S. al Coda

Now let me tell you that

The image shows a musical score for a piano-vocal piece. At the top left, it says 'Coda' with a diamond symbol, 'Dm7' with a circle symbol, and 'Dm7/G'. At the top center, it says 'C' with a circle symbol. The vocal line starts with 'need my La - dy—' followed by a piano line. The vocal line then continues with 'Love _____ feel to me—' followed by a piano line. The vocal line concludes with '(Vocal ad libs)' followed by a piano line. The piano line ends with a final note. The lyrics are written in a cursive font, and the musical notation is in standard staff notation.

Cmaj7  C7  F  Am7/E  Dm7  Dm7/G 

(La - dy Love,)- I'm glad I found - my
 v

C  Cmaj7 

La - dy Love - (La - dy Love)-

1.

C7  F  Am7/E  Dm7  Dm7/G 

I said like a warm sum-mer breeze - that's how you

2.

F  Am7/E  Dm7  Dm7/G  C 

love your ten - der touch, my La - dy - Love.

WHEN WILL I SEE YOU AGAIN

Words and Music by
KENNETH GAMBLE and LEON HUFF

Moderate

Musical score for 'When Will I See You Again' featuring piano and vocal parts. The score includes lyrics 'Hoo' and 'Ha' with specific vocal line markings. Chord diagrams for guitar and piano are provided for certain measures.

Chord Diagrams:

- Guitar:**
 - Measure 1: G (Capo up 2 frets)
 - Measure 2: G/F#
 - Measure 3: A/G#
 - Measure 4: G/B
 - Measure 5: A/C#
- Piano:**
 - Measure 1: A
 - Measure 2: Em (F#m)
 - Measure 3: Em/D (F#m/E)
 - Measure 4: C (D)
 - Measure 5: G/B (A/C#)

*Vocal line at actual pitch

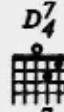
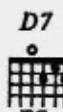
When Will I See You Again - 5 - 1

— pre - cious mo - ments... When will I see
 you a - gain?
 When will we share pre - cious mo - ments?
 Will I have to wait for -

Em 
 F#m 

Am7 
 Bm7 

ev - er? Will I have to suf - fer _____ and

D7 
 E7 

cry the whole night through? _____ N.C.

G 
 A 

D/F# 
 E/G# 

Em 
 F#m 

Em/D 
 F#m/E 

When will I see you a - gain?

C 
 D 

G/B 
 A/C# 

D7 
 E7 

When will our hearts be to - geth - er? Are we in

Bm

C#m

love ————— or —————

Em7

F#m7

just friends? —————

Am7

Bm7

Is this my be - gin - ning —————

D7

E7

N.C.

or is this ————— the end? ————— When will I see you a -

G

A

C

D

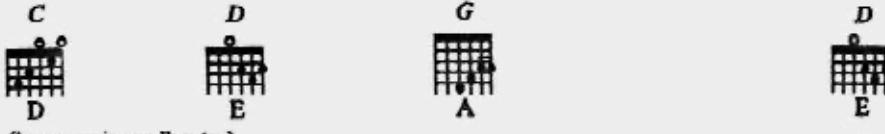
E

G

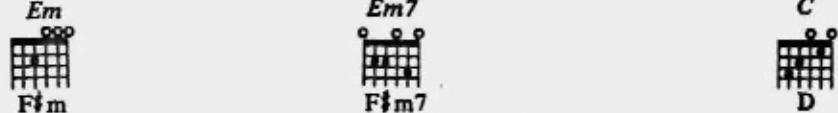
A

To Coda

gain? (When will I see you a - gain?)



 (When will I see you a - gain?)



 Ha _____



 D.S. al Coda
 3
 Hoo _____ pre - cious mo - ments... Are we in



 Repeat and fade
 When will I see you a - gain?

LE FREAK

Words and Music by
NILE RODGERS and BERNARD EDWARDS

Medium Disco beat

Am7 5fr. D 5fr. C 3fr. Am7 5fr.

Freak out! Le Freak, c'est chic. Freak out!

mf

1. D 5fr. C 3fr. 2. D 5fr. C 3fr. Am7 5fr.

Freak Have you heard a -
All that pres -ure

D 5fr. C6 3fr. Am7 5fr. D 5fr. C6 3fr.

bout the new_ dance craze?
got_ you down; Lis - ten to us._ has your head_ I'm sure you'll be a - mazed..
spin - ning all a - round...

Am7 5fr. D 5fr. C6 3fr. Am7 5fr.
 Big fun to be had by ev 'ry - one. - It's up to you. - It
 Feel the rhy-thm. Chant the rhyme. - Come on a - long - and
 D 5fr. C6 3fr. Am7 5fr.
 sure - ly can be done... Young and old are
 have a real good time. - Like the days of
 D 5fr. C6 3fr. Am7 5fr.
 do - in' it, - I'm told. Just one try and
 stomp - in' at the Sa - voy, now we Freak.
 D 5fr. C6 3fr. Am7 5fr.
 you, too, will be sold. It's called "Le Freak." They're
 Oh, what a joy. - Just come on down

D 5fr. C6 3fr. Am7 5fr. D 5fr. C6 3fr.
 do-in' it night and day... to the Fif-ty-four... Find Al-low us, we'll show you the way. — Freak

Am7 5fr. D 5fr. C 3fr. Am7 5fr.
 out! Le Freak, c'est chic, Freak out!

1. D 5fr. C 3fr. 2. D 5fr. C 3fr. Am7 5fr.
 Repeat and fade

Freak out! Le

Repeat and fade

D 5fr. C 3fr. Am7 5fr. D 5fr. C 3fr.
 Freak, c'est chic. Freak out! Freak

The musical score consists of ten staves of music. The top staff features lyrics with chords: 'do-in' it night and day... to the Fif-ty-four...', 'Find Al-low us, we'll show you the way. — Freak', 'out!', 'Le Freak, c'est chic, Freak out!', and a repeat section with 'Freak out! Le'. The middle section includes a 'Repeat and fade' instruction. The bottom staff shows a guitar tab with chords: D 5fr., C 3fr., Am7 5fr., D 5fr., C 3fr., Am7 5fr., D 5fr., C 3fr., Am7 5fr., D 5fr., C 3fr., and Am7 5fr. The score is in common time and includes bass and piano parts.

RING MY BELL

Words and Music by
FREDERICK KNIGHT

Moderately

Cm 3fr. Fm Cm 3fr.

mf

G 3fr. Cm 3fr. Fm

I'm glad — you're home. — Now, —
is young — and —

Cm 3fr. G 3fr.

did full you — real pos — ly si — bil — miss me? Well, come I guess on —
of — pos — si — bil — ties.

Ring My Bell - 3 - 1


Cm 3 fr.

Fm

Cm 3 fr.

you did ____ by that look in your eye.
 and let ____ your - self be free.





Well, lay back—
My love—
and relax—
for you,
while I
so—

A musical score for a hymn. The top staff is for the soprano voice, starting with a C major chord (C, E, G) and a 3/4 time signature. The lyrics are: "put long a way I've been the dish sav - es. Then you To - night and me was made". The middle staff is for the alto voice, and the bottom staff is for the bassoon. Chords shown are C major, G major, and C major again. The lyrics continue on the middle staff: "I've been the dish sav - es. Then you To - night and me was made".

ROCK THE BOAT

Words and Music by
WALLY HOLMES

Moderately, with a strong beat

Guitar → G
(Capo
1st fret)A6
0
Bb6G
x000
Ab

Piano → Ab

A6
0
Bb6G
x000
Ab

So I'd like to know where you got the

A6
0
Bb6G
x000
Ab

no - tion, said I'd like to know where you got the

Rock the Boat - 5 - 1

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 A6
 Bb6


 D
 Eb

no - tion_ to rock the boat, don't rock_ the boat, ba - by,
 rock the boat, don't tip_ the boat o - ver, rock the boat, don't rock_ the boat, ba - by,
 rock the boat.


 Gx000
 Ab


 D
 Eb

rock the boat, don't tip_ the boat o - ver, rock the boat, don't rock_ the boat, ba - by,
 rock the boat.


 Gx000
 Ab


 D
 Eb


 Fsus4
 Gsus4


 C
 D_b

rock the boat.


 D
 Eb

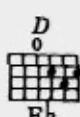
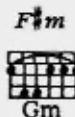

 Bm
 Cm

Ev - er since_ our voy - age of love be - gan, —
 up to now_ we've sailed_ through ev - 'ry storm—
 your and I've



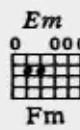
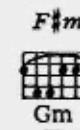
touch has thrilled me like the rush of the wind.
al - ways had your ten - der lips to keep me warm.

And your
Oh, I



arms have held me safe from a roll - ing sea;
need to have the strength that flows from you;

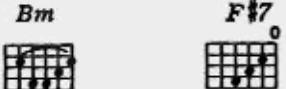
there's
don't



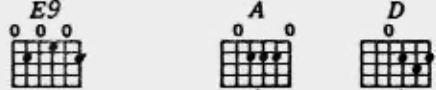
al - ways been a qui - et place to har - bor you and me.
let me drift a - way, my dear, when love can see me through.



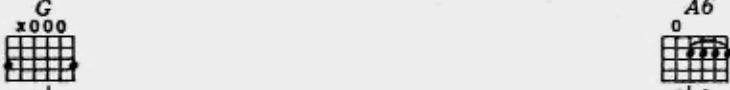
Our love is like a ship on the o -


 Bm F#7 G Ab
 Cm G7 x000 D
 Ab Eb

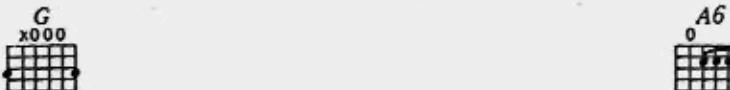
cean. we've been sail - ing with a car - go full of


 E9 A D
 F9 Bb Eb

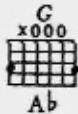
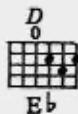
love and de - vo - tion. So I'd


 G A6
 x000 Bb6
 Ab

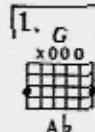
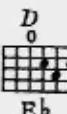
like to know_ where you got the no - tion, said I'd


 G A6
 x000 Bb6
 Ab

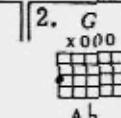
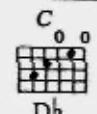
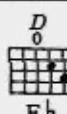
like to know_ where you got the no - tion to



rock the boat, don't rock the boat, ba - by, rock the boat, don't tip the boat o - ver,

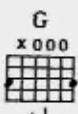
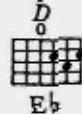


rock the boat, don't rock the boat, ba - by, rock the boat.



rock the boat, don't tip the boat o - ver.

Repeat and fade



E♭

Rock the boat,

rock the boat.

Repeat and fade

(Shake, Shake, Shake)
SHAKE YOUR BOOTY

155

Moderate Disco Beat

Words and Music by
HARRY WAYNE CASEY
and RICHARD FINCH

The sheet music consists of six staves of music. The top staff is for the piano, with chords Cm7, F7, and Cm7 indicated above the staff. The second staff is for the guitar. The third staff is for the piano. The fourth staff is for the guitar. The fifth staff is for the piano. The sixth staff is for the guitar. The lyrics are as follows:

Aw, 1. Ev'-ry-bo - dy get on the floor, let's
2. You can, you can do it ver - y

dance. well. Don't fight You're the the feel - best

in', give your-self a chance. in the world, I can tell.

(Shake, Shake, Shake) Shake Your Booty - 5 - 1

Shake, shake, shake, shake, shake, shake your

boo - ty Shake your boo - ty. Shake, shake, shake,

Shake, shake, shake, shake your boo - ty. Shake your boo - ty. Aw,

1.

Shake, shake shake, shake,

2. D.S.al Coda

shake, shake. Aw,

Coda

shake, shake, shake your boo - ty.— Aw, don't fight the feel - ing.

Shake, shake, shake, shake, shake your

boo - ty.— Aw, give your-self a chance.— Shake, shake,

The musical score consists of eight staves of music. The top staff is for the vocal part, with lyrics 'shake, shake. Aw,' and a dynamic 'D.S.al Coda'. The second staff is for the vocal part, with lyrics 'shake, shake,' and a dynamic 'Coda'. The third staff is for the vocal part, with lyrics 'shake, shake, shake your boo - ty.— Aw, don't fight the feel - ing.' The fourth staff is for the vocal part, with lyrics 'Shake, shake, shake, shake, shake your'. The fifth staff is for the vocal part, with lyrics 'boo - ty.— Aw, give your-self a chance.— Shake, shake,'. The sixth staff is for the vocal part, with lyrics 'boo - ty.— Aw, give your-self a chance.— Shake, shake,'. The seventh staff is for the vocal part, with lyrics 'boo - ty.— Aw, give your-self a chance.— Shake, shake,'. The eighth staff is for the vocal part, with lyrics 'boo - ty.— Aw, give your-self a chance.— Shake, shake,'. The score also includes a guitar part with a chord diagram for 'Cm' and a dynamic 'F7'.

F⁷

shake, shake, shake your boo - ty.— You can do it, do it.

Cm

Shake, shake, shake, shake, shake your

F⁷

boo - ty.— Come on ma-ma, Shake, shake,

Cm

shake, shake, shake your boo - ty.— Woo, woo, woo,

F⁷

Cm

woo, woo, woo, woo, Shake, shake,

shake, shake, shake your boo-ty.— Aw, dropdown, sis-ter.

Shake, shake, come on. Shake, shake, come on your

boo-ty.— Aw, your boo-ty.—

Repeat and fade

SHAKE YOUR GROOVE THING

**Bright, with a steady beat
no chord**

Words and Music by
DINO FEKARIS and FREDDIE PERREN

A

C/A

Bm7/A

Shake your groove thing, — shake your groove thing, — yeah, yeah!

Bm7/E

Show 'em how you do it now.

A

C/A

Bm7/A

Shake your groove thing, — shake your groove thing, — yeah, yeah!

no chord

Show 'em how you do it now, show 'em how you do it now.

A

C/A

Bm7/A

bad e - nough_ ta
all the rest_ know

Let's show the world we can dance, -
We've got the rhy-thm to -night, -

Bm7/E

A

C/A

strut_ our stuff.
we're the best.

The mu - sic gives us a chance,
Our shad-ows flash in the light,

we do more_
twist-in' turn - in',

out on the floor.
we keep burn-in'.

Groov - in' loose
Shake_ it high

or heart to heart, -
or shake it low, -

we put in mo-tion ev -'ry sin -gle part.
we take our bod -ies where they want to go. -



Funk - y sounds wall to wall, — we're bump-in' boot-ies hav -
Feel the beat, nev - er stop, — oh, hold me tight, spin

in' us a ball, — y'all. — | Shake your groove thing, —
me like a top! —



shake your groove thing, — yeah, yeah!

Show 'em how you do it now.

Shake your groove thing, — shake your groove thing, — yeah, yeah!

To Coda \oplus

no chord

Show 'em how you do it now.

D.S. al Coda

CODA

 \oplus no chord

D

'em how you do it now. There's noth-ing more that

C#  C  B 

I'd like to do than take the floor and dance with you. Keep

Bm7/E 

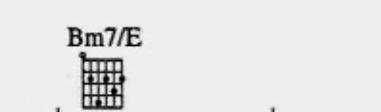
danc in', let's keep danc -

A  C/A 

in'.

Bm7/A  Bm7/E  F#m 

Shake_ it! Shake it! Groov - in' loose

G Bm7/E

or heart to heart, — we put in mo - tion ev - 'ry sin - gle part.

F#m G Bm7/E

Funk - y sounds wall - to wall, — we're bump-in' boot-ies hav -

A

in' us a ball, — y'all. — Shake your groove thing, —

C/A Bm7/A Bm7/E

shake your groove thing, — yeah, yeah! Show 'em how you do it now. Repeat and Fade

Shake Your Groove Thing - 7 - 7

TURN THE BEAT AROUND

Words and Music by
PETER JR. JACKSON
and GERALD JACKSON

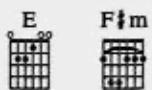
Fast $\text{J} = 132$ 

The musical score consists of six staves of music. The first staff is a treble clef staff with a key signature of two sharps. The second staff is a bass clef staff with a key signature of two sharps. The third staff is a treble clef staff with a key signature of two sharps. The fourth staff is a bass clef staff with a key signature of two sharps. The fifth staff is a treble clef staff with a key signature of two sharps. The sixth staff is a bass clef staff with a key signature of two sharps. Chords are indicated above the staves: F#m, E, D, E, F#m, and E. Measure numbers 1, 2, 3, 4, 5, and 6 are indicated above the staves. The music is in 4/4 time.

Turn the Beat Around - 5 - 1

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Chorus:



Turn the beat a - round.

Love to hear per - cus -

sion.

Turn it up - side down.

To Coda ♪

Love to hear per - cus - sion.

Love to hear it.

Verse:



1. Blow, horn, you sure sound pret - ty. Your vi - o - lins keep mov - ing to the nit - ty grit -

2. Flute play - er, play your flute. 'cause I know you wan-na get your thing.

E F#m
 ty. off. And when you hear the scratch of the gui - tar scratch-
 But, you see, I've made my mind up 'bout_

E F#m
 in', then you know that rhy - thm, car - ries all the ac -
 it. Got to be the rhy - thm, no doubt a - bout_

1. E E
 tion. Oh, yeah. it. Oh.

Bridge: F#m E
 'Cause when the gui - tar play-er stars play-in' with the syn-co-pa-ted rhy-thm, with the scratch, scratch, scratch

F#m

E

makes me wan-na move my bod - y, yeah, yeah, yeah.

F#m

E

And when the drum-mer starts beat-in' that beat, beat-in' out that beat with the syn-co-pa-ted rhy-thm with a

D.S. § al Coda

F#m

E

rat - tat - tat - ta - tat - tat on the drums.

Hey!

Φ Coda

Love to hear it. Love to hear it. Love to hear it.

D

E

D

E

D

E

F#m N.C. *Play 5 times* Am7/D

(Percussion Solo)

Chorus:

Gm F Eb F

Turn the beat a - round. Love to hear per - cus -

Gm F Eb

sion. Turn it up - side down.

F Gm

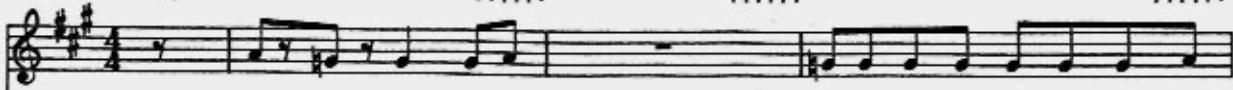
Love to hear per - cus - sion.

Repeat ad lib. and fade

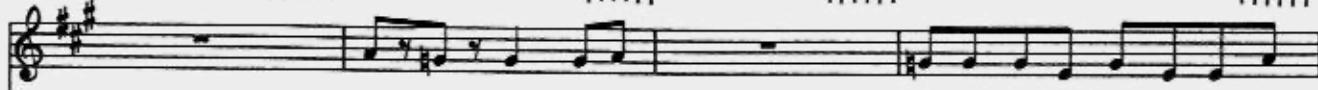
WE ARE FAMILY

Words and Music by
NILE RODGERS and BERNARD EDWARDS

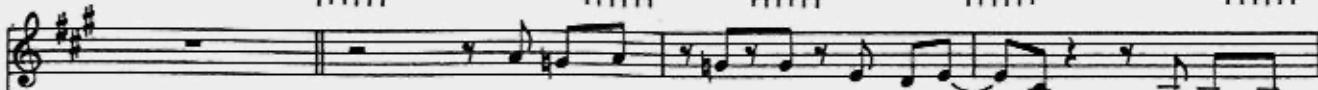
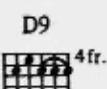
Moderately



We are fam - i - ly. I got all my sis - ters with me.



We are fam - i - ly. Get up, ev - 'ry - bod - y, and sing.



Ev - 'ry - one can see we're to - geth - er as we walk



We Are Family - 4 - 1

D9 4fr. A Em7 D9 4fr. A Em7 173

on by. And we flock just like birds of a feath - er. I won't tell

D9 4fr. A Em7 D9 4fr. A Em7

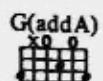
no lie. All of the peo - ple a - round us, they say, "Can they be

D9 4fr. A Em7 D9 4fr. A Em7

— that close?" Just let me state for the rec - ord: We're giv - ing love in a fam -

D9 4fr. A7 G(addA) D F/G

'ly dose. We are fam - i - ly. I got all my sis - ters with me.

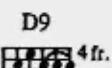


We are fam - i - ly.

Get up, ev 'ry - bod - y, and sing.



Liv - ing life is fun, and we've just be - gun to get our share of this world's

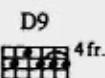
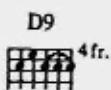


de - lights..

High hopes we have —

for the fu - ture.

And our



goal's in sight.

No, we don't get de - pressed..

Here's what we call —

175

A Em7 D9 A Em7
 our gold - en rule: Have faith in you and the

D9 4fr. A Em7 D9 4fr. A7

things you do. You won't go wrong. This is our fam - ly jewel.

Repeat and fade G(addA) D F/G A7
 We are fam - i - ly. I got all my sis - ters with me.

Repeat and fade G(addA) D F/G A7
 We are fam - i - ly. Get up, ev - 'ry-bod - y, and sing.

TSOP (THE SOUND OF PHILADELPHIA)

Moderate, straight ahead 4

Guitar → A
(Capo up
3 frets)
Piano → C

F# m
Am

Dmaj7/E
Fmaj7/G

Words and Music by
KENNETH GAMBLE
and LEON HUFF

TSOP - 4 - 1

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Am Cm

C Eb Cm

C Eb Cm

C Eb Cm

C Eb

Am Cm

C Eb Cm

C Eb Cm

C Eb Cm

C Eb

Am Cm

C Eb Cm

C Eb Cm

C Eb Cm

C Eb

Am Cm

C Eb Cm

C Eb Cm

C Eb Cm

C Eb

Am Cm

C Eb

D F

E G

gliss

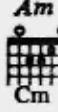
C
 Eb
 To Coda
 D
 F
 G
 E
 C
 A
 F# m
 Am

Dmaj7/E
 Fmaj7/G
 C

F# m
 Am
 D.S. al Coda
 C
 Eb

Coda
 D
 F
 E
 G
 Am
 Cm

Play 2 times



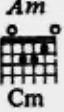
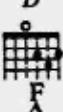
Play 2 times



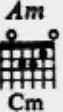
Play 4 times

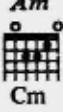
opt.



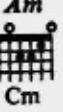
Play 2 times


Play 2 times

Doot doot doot-n doo doo- *Doo doot*






Doot doot doot-n -doo doo- *doo - doo -* *etc.* *What's go - in'*





Repeat and fade

on? *It's time to get down* *What's go - in'*

I LOVE MUSIC

Words and Music by
KENNETH GAMBLE
and LEON HUFF

Moderate *

Musical score for 'I Love Music' featuring piano, vocal, and guitar parts. The score includes lyrics 'Ah', 'Oh', 'wo wo wo wo', and 'Oh'. The piano part features a bass line. The vocal part includes a melodic line with eighth-note patterns. The guitar part provides harmonic support with chords Fm7 and Gm7. The score is in 4/4 time with a key signature of B-flat major.

* 4 bar percussion intro. omitted.

I Love Music - 7 - 1

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Fm7 Gm7 Fm7 Gm7 Fm7 Gm7
 I love mu - sic, an - y kind of mu - sic,

Fm7 Gm7 Fm7 Gm7 Fm7 Gm7
 I love mu - sic, just as long-

Fm7 Gm7 Fm7 Gm7 Abmaj7 Gm7
 — as it's groov - y. Makes me laugh makes me smile all the

Fm7 Gm/Bb Fm7 Gm7 Fm7 Gm7
 while when - ev - er I'm with you, girl. I will

Ab maj7 4fr. **Gm7** **Fm7** **Gm/Bb** 8fr.

dance, make ro - mance, I'm en - chant - ed by the things that you

Fm7 **Gm7** **Fm7** **Gm7** **Fm7** **Gm7**

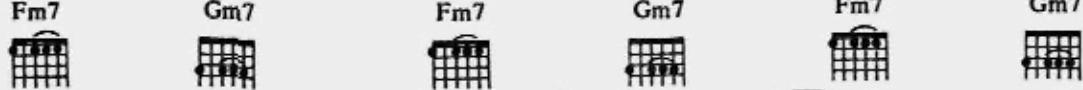
do. Oh _____

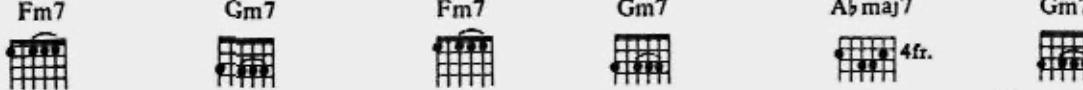
Fm7 **Gm7** **Fm7** **Gm7** **Fm7** **Gm7**

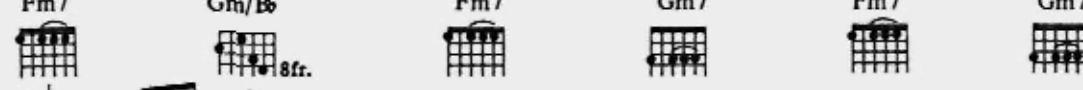
— wo — wo — wo — wo —

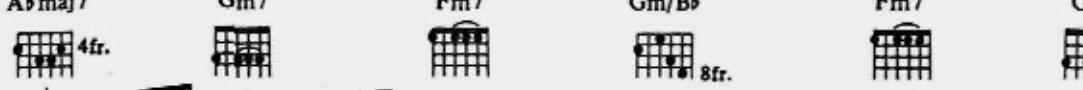
Fm7 **Gm7** **Fm7** **Gm7** **Fm7** **Gm7**

I love mu - sic, sweet, sweet mu - sic,

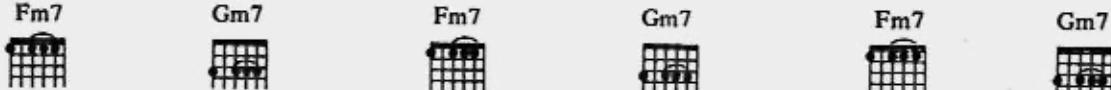
Fm7 Gm7 Fm7 Gm7 Fm7 Gm7


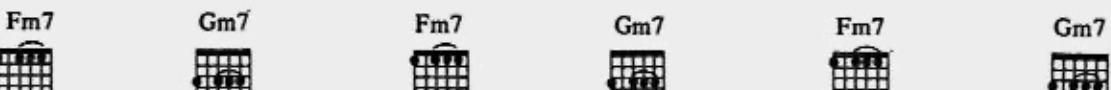
All that's swing - ing, — all the joy-


— that it's bring - ing. — I'm so hap - py to be in com-


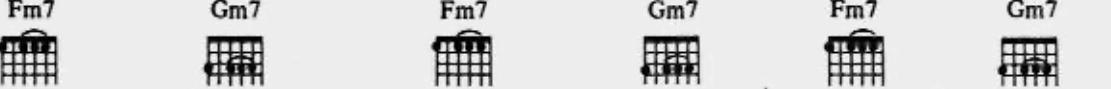
plete har - mo - ny, I love you, girl. As I


hold you so close in my arms I'm so glad that you're mine all — mine


Fm7 Gm7 Fm7 Gm7 Fm7 Gm7


 — Nothing can be bet - ter than a sweet love song (So


 sweet, so sweet, so mel - low, — mel - low) When you got the girl that you


 love in your arms. Honey, I love you, I love you, yeah!


 Mu - sic is the heal - ing force of the world —

Fm7 Gm7 Fm7 Gm7 Fm7 Gm7
 It's un - der - stood by ev - 'ry man, wom - an, boy and girl.

Fm7 Gm7 Fm7 Gm7 Fm7 Gm7
 — And that's why I say: I love mu - sic,

Fm7 Gm7 Fm7 Gm7 Fm7 Gm7
 — an - y kind of mu - sic.

Fm7 Gm7 Fm7 Gm7 Fm7 Gm7
 I love mu - sic, just as long as it's groov - y.

Fm7 Gm7 Fm7 Gm7 Fm7 Gm7

To Coda

Mu - sic makes the an - kles feel so fine, —

Fm7 Gm7 Fm7 Gm7 Fm7 Gm7

(Lights down low just near you, ba - by, youknow) Spec - ly when we got a full

Fm7 Gm7 Fm7 Gm7 Fm7 Gm7 *D.S. al Coda*

glass of wine. I know, glass of wine, that's all,

Repeat and fade

Coda

Ab maj7 Gm7 Fm7 Gm/Bb Fm7 Gm7 Fm7 Gm7

4fr. 8fr.

(Pianist: omit vocal melody)
I love, I love, I love, — I love, I love mu - sic ...